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Sharing stories and moving pictures:
animating oral history in the Tłıchǫ region

by

Adolfo Ruiz

A thesis submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Master of Design
in
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Department of Art & Design

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Sharing stories and moving pictures

Animating oral history in the Tłıchǫ region

A support document submitted in partial fulfilment of the requirements
for the degree of Master of Design at the University of Alberta by

Adolfo Ruiz

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Abstract

For the Dene people of the Tłıchq region in the Northwest Territories, storytelling has been a method through which knowledge of the land was passed on from generation to generation. Contact with Euro-Canadian society has brought significant changes to the region as the education of young people gradually shifted from land-based to classroom experiences. Since the 1960s, the Tłıchq have embraced a bicultural approach to education that is articulated in the late Chief Jimmy Bruneau's notion of being 'strong like two people'.¹

The research described in this thesis has evolved within a Tłıchq context of post-colonial collaboration. The strengths of two ways of knowing (in this case, oral and visual) have been combined to provide a contemporary interpretation of the traditional story, *The Woman Who Came Back*. Working with community elders and youth in Behchokò, this research has explored how the sharing, collaborative visualization, and translation of this oral narrative into an animated film provides a new method through which to revitalize traditional storytelling. Combining indigenous methodologies with the practice of art, design and animation, this work also illustrates how community-based collaborations enabled a process in which, as a researcher, I was able to learn and exchange knowledge with elders and youth. Art workshops and land-based activities facilitated the sharing of stories, the creation of images, and an interaction between generations. The animated film (included in this thesis project) that emerged through this research is an embodiment of cultural knowledge and cultural continuity. It is a tangible tool for facilitating the dissemination and evolution of this Tłıchq story.

1. John B. Zoe, "Trails of Our Ancestors: Building a Nation," in *Trails of Our Ancestors: Building a Nation*, ed. John B. Zoe (Behchokò: Tłıchq Government, 2007), 13.

Introduction

Collaboration through Community

After twenty-three months of travelling, learning, sharing, and building relationships on Dene lands, I can best describe the collaborative research presented in this thesis as a guided journey. The focus of this work involves the community-based translation of a Tłıchq̓ oral story into an animated film. My interest in storytelling within the Tłıchq̓ region emerged through the support of a burgeoning community of researchers whose work involves the revitalization of Dene cultural knowledge through practice-led methods. Members of this community have shared time and knowledge as I visited Denendeh (lands traditionally used by the Dene) between 2011 and 2013. With different backgrounds, and unique areas of expertise, these researchers share a common approach to working with communities – which involves respect, sensitivity, and the integration of cultural protocols within research; in short, indigenous methodologies.¹

The first member of this community, who provided the impetus and inspiration for this project is Professor Gavin Renwick, my Supervisor. His work positions him as ‘an intermediary between indigenous and metropolitan cultures’ and it was through his graduate level courses that I was first introduced to practice-led work in the Dene region.² It was also through Professor Renwick that I met author and land claims negotiator Patrick Scott, who has lived in the north for over 35 years. His PhD research in Dene storytelling has informed and provided a starting point for my own work. Archaeologist and author Tom Andrews also offered knowledge

1. Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (London: Zed Books, 1999), 15.

2. Gavin Renwick, “Biography” accessed July 20, 2013, Gavin Renwick, <http://gavinrenwick.org/biography-2/>.



and advice during my stops in Yellowknife. After more than two decades of collaborating with Tłıchǫ communities, his ethical and respectful approach provided valuable contributions to my methodology.

Within the Behchokǫ community, guidance and support was provided by Tony Rabesca, Director of Language and Culture for the Tłıchǫ Government, who I also met through Gavin Renwick. Through our many conversations, the details of community-based workshops were articulated. I learned a great deal from Tony regarding Tłıchǫ cultural protocols and etiquette and his cooperation was essential to this research. Through him I also met Dr. John B. Zoe, author and senior government advisor, who provided historical insight into Tłıchǫ storytelling. The most notable community members who participated in this research were the elders who shared the story which was eventually translated into an animated film.

Top row (elders from left to right):

Elizabeth Rabesca
Liza MacKenzie
Monique MacKenzie

Bottom row:

Robert MacKenzie
Melanie Lafferty
Rosalie Mantla
Francis Willah

Their generosity, knowledge, and support provided the foundation for an ongoing collaboration.

Each of these individuals, including researchers based in Edmonton and Yellowknife along with members of the Behchokò community, played an important role in this work. Their kindness and hospitality has made it a pleasure and privilege to collaborate in the Tłıchq region.

Revitalizing Oral Tradition

Based in Behchokò, this research has revolved around the sharing and collective visualization of an oral story. The process and knowledge generated through this research, resulting in an animated film, responds to the need for cultural revitalization in the Tłıchq region as articulated by, among others, Patrick Scott who has described the need to find tools that sustain oral tradition in Dene communities.

Oral skills are disappearing. Few are maintaining the practice.

The languages are being lost. A central issue has become how to ensure stories from the past will continue to colour the present and shape the future.³

In his book, *Talking Tools: Faces of Aboriginal Oral Tradition in Contemporary Society*, the author discusses the need for 'creative alternatives to stop the disap-

3. Patrick Scott, *Talking Tools: Faces of Aboriginal Oral Tradition in Contemporary Society* (Edmonton: CCI Press, 2012), 253.

pearance of this important tradition'.⁴ Informed by indigenous methodologies and described through the practice of art, design, and animation, my research in Behchokò provides an alternative to the conventional 'documenting, recording, and preserving' of oral stories.⁵ Julie Cruickshank describes the problem behind conventional methods of documenting traditional narratives when she writes that 'written, textual transcriptions of spoken language have the potential to freeze or arrest speech'.⁶

The intergenerational exchange through which stories were shared during this research, along with the visual contributions to the animation from young students, provided a context in which a narrative was not only told and documented, it was also discussed, interpreted and visualized during visits in 2012, and brought back to the community in the form of an animation in 2013. Sharing the outcome of this research with people in Behchokò was essential to the overall process of collaborating and exchanging knowledge. The range of collaborations and material that emerged through this research will be described in the following five chapters of this thesis document.

Chapter One will begin with a description of methodologies and an approach that revolves around the notion of 'research through practitioner action'.⁷ In

Chapter Two I will write about intangible cultural knowledge within this research, involving the sharing of stories and the notion of trust. **Chapter Three** deals with the Tłıchq story on which this research is based: *The Woman Who Came Back* (also referred to by the protagonist's name: *Wanik'wo*). I will include translated versions of the narrative shared by elders in Behchokò, and will contextualize the

4. Scott, *Talking Tools*, 253.

5. Scott, *Talking Tools*, 225.

6. Julie Cruickshank, *The Social Life of Stories* (Vancouver: UBC Press, 1998), xiii.

7. Bruce Archer, "The Nature of Research," *Co-design, interdisciplinary journal of design* January (1995): 11.

story within eighteenth century historical events by referring to oral and Euro-Canadian records. **Chapter Four** will cover my four visits to the community between 2012 and 2013. In this chapter I will begin with the first visit, followed by workshop activities in April and July, along with the process of narrating and screening the film in May. **Chapter Five** will provide a conceptual overview of the animation based on the drawing of lines. In the conclusion, I will reflect on storytelling practice within the Tłıchq region in relation to this research.

The Tłıchq region and self-government

The Tłıchq are a group of over 2,000 Dene aboriginal people who inhabit an area between Great Slave Lake and Great Bear Lake in the Northwest Territories of Canada.⁸ Behchokǫ (formerly Rae-Edzo) is the largest community in the region, followed by smaller hamlets including Gamètı, Whatı, and Wekwèetı. In 2005, with the signing of The Tłıchq Agreement, the people of the region obtained surface and subsurface rights to 39,000 km² of land.⁹ This was the first agreement to combine land claim and self government. The Tłıchq also negotiated the largest land settlement in Canada, being 'the first to recognize ownership of a single block of land' (as opposed to a patchwork of land parcels).¹⁰ This agreement also created the Tłıchq Community Services Agency (TCSA) – this agency 'is responsible for the delivery of education, health, and social services in all four Tłıchq communities'.¹¹ Quoted material in this thesis will sometimes use the term, Dogrib, when referring to the Tłıchq people. Since the agreement, however, Dogrib is not as commonly used and 'is considered to be a colonial, English term'.¹²



The Tłıchq region within the Northwest Territories

.... Area covered in the Tłıchq Agreement.

The communities of Rae and Edzo make up Behchokǫ

Storytelling as a Bridge

It is a sunny afternoon in Behchok̓ as I draw and write in my sketchbook. Not far from the rock where I am sitting, I notice a small pedestrian bridge connecting a residential area with the community centre. Concrete pillars support the walkway that crosses a marshy section of land where the shore line extends into the community. As I begin drawing the railings and support structure of the bridge, I think about the relationship between Tł̓chq̓ elders, youth, and storytelling. I am reminded of the difficulty that today's elders have in sharing stories with their grandchildren.¹² While I delineate a distant horizon line, I think about the storytelling sessions that took place over the last year, moments in which elders shared knowledge with youth.

8. The Canadian Encyclopedia, s.v. "Tł̓chq̓ (Dogrib)", accessed July 17, 2013, <http://www.thecanadianencyclopedia.com/articles/Tł̓chq̓-dogrib>.

9. Scott, *Talking Tools*, 154.

10. Ibid, 154.

11. Ibid, 154.

12. Scott, *Talking Tools*, 123.

13. Scott, *Talking Tools*, 146.



As I complete the drawing, I consider how storytelling, in both traditional and contemporary Tłıchq society, provides a bridge between different ways of knowing: between elders and youth, and (within this research) between oral and visual culture. The metaphor of storytelling as a bridge is relevant to the collaborative research developed in Behchokq, not only because of the intergenerational context in which elders shared knowledge with young students, but also because the story that was told involved a protagonist who provided the first link between European and Tłıchq culture.

Chapter 1

Research through Practice

The collaborative work discussed in this thesis took place in Behchokò between February, 2012, and May, 2013. Revolving around the translation of a traditional oral narrative into an animated film, this project involved extensive cooperation and relationship building. Through interactions with the community members, and my work as a designer/ animator, the sustainability of Tłıchq storytelling was collectively explored. The animated film that emerged through this research embodies the merging of traditional knowledge and contemporary narrative interpretations involving youth.

As I proceed to describe my involvement and position as a researcher in Behchokò, I will adopt Bruce Archer's notion of 'research through practitioner action'.¹ It was 'through the medium of practitioner activity', that is, through the creation of an animated film, that a traditional oral story was interpreted and contextualized within the milieu of contemporary Tłıchq society.²

Furthermore, the practice of working with the Behchokò community involved methodological approaches that merge art and design research with Dene notions of learning on the land. This combination of methodologies includes: storytelling, participatory experiences, drawing, listening, sharing, and travelling. Visits to the Tłıchq region helped to reduce 'distance' (a concept I will discuss throughout this thesis) between myself, and the community.³ Unlike approaches

1. Archer, *The Nature of Research*, 11.

2. Ibid, 11.

3. Tuhiwai Smith, *Decolonizing Methodologies*, 56.

found in 'science research' in which 'the investigator tries not to interfere with the situation', this project provided opportunities for my presence, along with my values, judgments and visual contributions to become an integral part of the research.⁴

To further elaborate on the knowledge that has informed this project, I will describe my theoretical, ideological, and ethical position as a researcher in the Tłıchq region.⁵ It is worth mentioning that, throughout this project, theory, ideology, and ethics were interconnected elements within a dynamic methodological approach. They have been separated into distinct categories in order to provide a framework through which to describe my involvement and sources of knowledge in this research.

Theory

Throughout the process of collaborating with elders, youth and educators in the Behchokq community, I referred to 'indigenous ways of knowing' as appropriate theory to inform my research.⁶ This theory includes the notion that 'art... and storytelling are living information systems'.⁷ The idea of a 'storied landscape' and the importance of trusting personal experience have also informed this work.⁸ I will explore these ideas throughout this thesis as I write about my journeys to the Tłıchq region where elders shared stories and discussed the relationship between narrative and land. The description of these ideas will often make use of language that reflects personal experience and the 'subjective character of humanities research'.⁹

4. Archer, *The Nature of Research*, 11.

5. Ibid, 11

6. Four Arrows, *The Authentic Dissertation: Alternative Ways of Knowing, Research and Representation* (New York: Taylor & Francis Inc., 2008), 2.

7. Ibid, 2.

8. Jim Martin, Nancy Gibson, ed., "The Story that was in Danger of Being Left Behind: Restorying Tłıchq Culture with Land Claims and Self-government. A Conversation with John B. Zoe," *Pimatisiwin: A Journal of Aboriginal and Indigenous Community Health* 10, no. 2 (2012): 149.

9. Archer, *The Nature of Research*, 11.

Ideology

Ideologically, this research is based on two Tłıchq cultural concepts: the notion of being ‘strong like two people’, and the adaptability of Dene culture.¹⁰ The late Chief Jimmy Bruneau's idea of embodying the strength of two people (originally described in reference to Tłıchq education) provides an important philosophical concept to guide community projects in which the knowledge and strengths of two cultures are brought together. This concept is closely related to Linda Tuhiwai Smith's description of ‘bicultural’ research and leads to the second component of my ideological position namely that of cultural adaptability.¹¹ Traditional Dene knowledge, as Patrick Scott notes, is not static, but alive and ‘evolving within the contemporary environment’.¹²

Ethics

The ethical position behind this work revolves around the following: sustainability priorities, Tłıchq notions of sharing, and the reduction of distance between myself and the community. As a cultural sustainability project, this research explores new ways to revitalize traditional Tłıchq storytelling through an interaction between generations and knowledge translation (from oral to visual). Tłıchq youth, who are ‘the most removed of all generations from the land’,¹³ play a key role in revitalization efforts. My ethical position has also been informed by the Tłıchq notion of sharing. This cultural concept is notable in contexts involving elders. Finally, ‘the concept of distance’, and attempts to reduce distance between myself and members of the Behchokq community will be described when I talk about the building of trust in the next chapter.¹⁴

10. Zoe, “Trails of Our Ancestors: Building a Nation,” 13.

11. Tuhiwai Smith, *Decolonizing Methodologies*, 178.

12. Scott, *Talking Tools*, 127.

13. Scott, *Talking Tools*, 263.

14. Tuhiwai Smith, *Decolonizing Methodologies*, 56.

As I conclude this section I will write about the reflective method of working in a sketchbook. In discussing the role that sketchbooks played in my research I will describe a process of reflection that combines drawing and handwriting. Descriptions of my approach to writing will make reference to the use of the first-person singular, and the significance of a phenomenological method of articulating situated experiences.¹⁵

15. Four Arrows, *The Authentic Dissertation*, 5.

16. Paul Klee, "Paul Klee teaching notes in 'Essays on the study of pictorial form'," in *The Bauhaus: Masters & Students by Themselves*, ed. Frank Whitford (London: Conran Octopus, 1992), 71.

Lines of description

As I write these words I sit on a rock facing Marian Lake in Behchokò. It is springtime. A bright, almost blinding sun floods the town with light in mid-afternoon. A gentle wind barely moves the Tłıchq flag atop a thin aluminum staff on the shoreline. Canada geese fly in V-shaped formation while boreal ducks glide and leave a trace of their movement over the surface of the water. The transformative effect of weather changes the landscape. Ice melts into the lake and snow disappears to reveal gravel roads, exposed bedrock, and muskeg. I have been sketching my surroundings for over two hours. The drawings are unresolved and vaguely resemble brief perceptions of light, land, and built structures.

The act of drawing, not unlike the effect of weather, is also transformative.

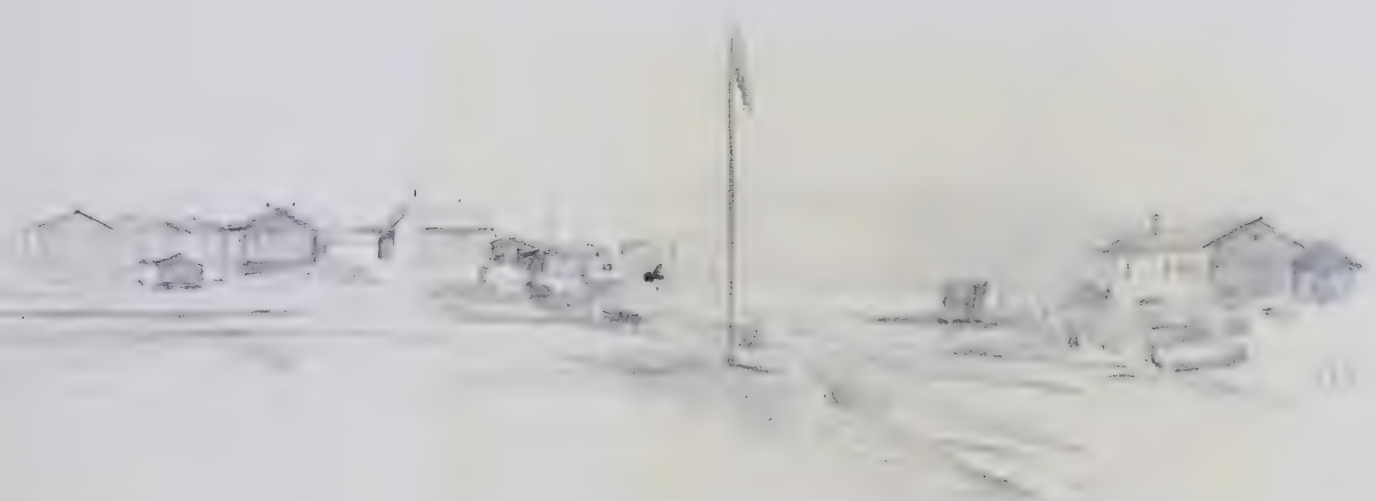
Through gestural hand-movement the tip of the pencil rapidly glides and leaves a trace over the page. The graphite is pushed and pulled away from the paper surface. As Paul Klee has described 'the line is not made but experienced'.¹⁶

The first lines of the drawing, occurring 'freely and independently', are akin to

'a walk for its own sake'.¹⁷ After these initial marks, the page remains blank in many areas, and the overall effect is one of incompleteness. The trace of rapid hand movements are inscribed in light grey lines reflecting a brief series of observations. As I turn to a blank page in the book, I look around the shoreline and start to draw a series of houses along the water's edge. I modulate the pressure applied to the pencil as I trace my impression of multiple residential structures. While sketching, lighting conditions shift as minor clouds temporarily cover the sun. As new thoughts emerge, I stop drawing and continue reflecting on the surrounding environment through writing. The sketch has provided a segue to verbal articulation. In the words of Wendy Gunn, 'The convergence of lines seemed to begin a process from which a sense of clarity emerged'.¹⁸

17. Ibid, 71.

18. Wendy Gunn, "The Story of a Line," in Gavin Renwick, "Spatial Determinism in the Canadian North: A Theoretical Overview and Practice-Led Response" (PhD diss. University of Dundee, 2002).



Multiple drawings based on views from the northwest edge of Behchokò, as described in the text.

As illustrated in the first three paragraphs of this introduction, communicating the surrounding Behchokò environment using lines, to draw or write, is a method I have used in drafting several parts of this chapter. Parts of chapter one of this thesis originate from several sketchbook observations made during visits to the Tłıchq region. The complementary activities of drawing and writing within these books, while on Tłıchq lands, have led to the initial insights that begin, and often carry through, each chapter. This method of reflecting, while travelling and researching, follows Don Trent Jacobs' (aka Four Arrows) concept of being 'situated in experience'.¹⁹ As I will describe shortly, in the section on writing, I have adapted the author's concept to my own work, in order to articulate how the interconnected activities of travelling, learning, observing, drawing, and writing informed my research. This process is also related to the work of Gavin Renwick and Wendy Gunn in which a 'situated activity' becomes 'related to a place' through 'collaborative sketchbook' work.²⁰

My decision to begin this text by describing a process involving mark-making in a sketchbook not only introduces the manner in which this chapter was drafted, but also illustrates a methodology described by Tim Ingold that 'embraces all forms of line-making from handwriting to the drawn sketch. This process is 'centred on the drawn line' and attempts to connect 'observation and description'.²¹ By combining the activity of drawing and writing, I have followed a process in which my own observations were described through gestural hand-movement and first-person descriptions of a surrounding environment. These visual and verbal notes provided a reflective context for the writing of this thesis.

19. Four Arrows, *The Authentic Dissertation*, 2.

20. Gavin Renwick, 'Spatial Determinism in the Canadian North: A Theoretical Overview and Practice-Led Response' (PhD diss. University of Dundee, 2002).

21. Tim Ingold, *Being Alive: essays on movement, knowledge and description* (New York: Routledge, 2011), 179.

Writing and the Situated Experience

In writing about experiences of sharing, trust, and listening while on Tłıchq lands, descriptions in this thesis will often emerge from the first-person singular, the personal pronoun 'I'. Related to the language of 'direct subjective experience', applied in indigenous science, I will emphasize the active voice throughout this text as I reflect on my research in Behchokq.²²

Academic writing, according to Fiona Candlin 'is a mode of practice that is to some extent determined by form'.²³ In the following sections of this chapter, I have organized information into sections that emerge from the 'situated experience' of collaborating on Tłıchq lands.²⁴ The form of this text will facilitate the communication of subjective observation, experiential descriptions, and narrative interpretations from elders.²⁵ I will also articulate the relationship that evolved between myself and the Behchokq community.²⁶ The theoretical component of this thesis addresses, among other things, attempts to reduce language that 'implies a neutrality and objectivity'.²⁷

In depicting environments, experiences, and intangible components of this work I will often use a phenomenological approach to writing. By phenomenology, I am referring to a process of 'describing' rather than 'explaining or analyzing' aspects of this project.²⁸ Reflecting on 'the world as directly experienced', will at times provide an appropriate writing method through which to describe collaborations in Behchokq.²⁹ Phenomenology provides a conceptual tool through which to convey how, as a researcher, I am 'through and through compounded of relationships

22. F. David Peat, *Blackfoot Physics: A Journey into the Native American Universe* (Boston: Weiser, 2005), 255.

23. Fiona Candlin, "Practice-based Doctorates and Questions of Academic Legitimacy," *International Journal of Art and Design Education* 19, (1) (2000): 10.

24. Four Arrows, *The Authentic Dissertation*, 5.

25. Peats, *Blackfoot Physics*, 242.

26. Tuhiwai Smith, *Decolonizing Methodologies*, 56.

27. Ibid, 56.

28. Maurice Merleau-Ponty, *Phenomenology of Perception* (New York: Routledge, 2002), ix.

29. Ibid, ix.

with the world'.³⁰ Similarly, indigenous methodologies focus on relationships and the interconnectedness of all aspects of a research context.³¹

Rather than reflecting on the research, while geographically distanced from the community, I instead chose to write parts of this chapter while situated in the Tłıchq region. The written component of this first part of the thesis, therefore, often wanders into detailed descriptions of a location, as I use text to articulate meetings with elders, journeys into the bush, and explorations from my sketch-book, which often lead to new reflective insights. This approach is also appropriate because it connects 'place and narrative', and 'travel and storytelling' – fundamental aspects of Tłıchq ways of knowing.³²

Informed by F. David Peat's writings on indigenous science and Merleau Ponty's philosophy, the use of descriptive language leads to a wide range of stories, knowledge, and perceptions that informed a project designed for collaborative and appropriate community-based interactions. To conclude this chapter, I will provide descriptions, written by Four Arrows in *The Authentic Dissertation* of various research projects that reflect 'diverse perspectives' and 'honour the centrality of the researcher's voice, experience, creativity, and authority'. According to the author, these dissertations:

- seek to make the world a better place;
- move away from over-emphasis on academic writing if it tends to stifle creativity or one's true voice;
- are aware of shortcomings in the English language;

30. Merleau-Ponty, *Phenomenology of Perception*, xiv.

31. Four Arrows, *The Authentic Dissertation*, 5.

32. Thomas D. Andrews, John B. Zoe, and Aaron Herter "Yamqzha: Sacred Sites and the Anthropology of Travel," in *Trails of Our Ancestors: Building a Nation*, ed. John B. Zoe (Behchokq: Tłıchq Government, 2007), 29.

- tend to be interdisciplinary;
- do not fall for the "myth of objectivity";
- do not rely on external authorities;
- reveal virtues (generosity, patience, courage, respect, humility, fortitude, etc.);
- align with sustainability priorities;
- are not overly anthropocentric;
- remember that art, music, and story telling are living information systems;
- are situated in experience;
- respect multiple culturally determined ways of thinking and living;
- care about and contribute to social and ecological justice;
- comprehend the true value of diversity;
- regard the people's version of reality;
- challenge all forms of oppression;
- are critical of cultural and educational hegemony;
- appreciate dreaming and visions as potentially valid resources for knowledge;
- recognize the pitfalls of a male-dominated, white Western world;
- see service to others as a component of research;
- honor traditional, indigenous ways of knowing;
- integrate knowledge, scholarship, research, reflection, and practice;
- understand the power of stories, music, and other forms of art as a source of wisdom;...³³

33. Four Arrows, *The Authentic Dissertation*, pp.1-2.

Chapter 2

Situated Experience

During a cool spring morning inside a log cabin in Edzo, a group of nine high school students, along with translator James Rabesca and myself, waited in silence for elder Robert MacKenzie to begin telling the story of Wanik'wo. Chairs were brought in from the school. We sat in a circle. Water was boiling on an old wood stove. Tea was served. The interior cabin walls, made of spruce wood, absorbed soft, natural light entering through two small windows. The stillness in the room was occasionally interrupted by students curiously flipping through the pages of workbooks. We remained quiet for several minutes. In the words of Patrick Scott, 'the clock had no bearing'.¹ The silence was occasionally broken by James or myself as we exchanged thoughts on the project. I avoided asking the elder to begin the story as I knew that such a request could be perceived as rude or inappropriate.² Finally, as I was finishing my cup of tea, elder Robert MacKenzie spoke. James Rabesca translated:

Well I guess the elder thought that it's always good to have three elders telling stories and then eventually... if one missed out, the other will fill it in.³

Not long after these words were spoken three more elders joined us at the cabin: Rosalie Mantla, Melanie Lafferty and Francis Willah. The storytelling session began. Robert MacKenzie started by talking about the time of tribal wars, the world in which Wanik'wo lived. During the rest of the morning, a total of three versions

1. Scott, *Talking Tools*, 92.

2. Thomas D. Andrews, email message to author, May 27, 2013. More on the inappropriateness of an interrogative approach in Dene contexts will be discussed at the end of this chapter when I explore the notion of trust..

3. Robert MacKenzie (translated by James Rabesca) in discussion with the author, April 2012.

of *The Woman Who Came Back* were shared with rotating groups of students.

Elders took turns being the primary storyteller. Usually, additional knowledge was filled in at the end of a session. This filling in of knowledge by another elder, often involved additional information about the traditional way of life or technology that existed at the time of Wanik'wo's journey. Monique MacKenzie's description of how old snowshoes were designed to confuse rival tribes, illustrates some of the knowledge shared with students:

...sometimes the raid would take place in the winter time. She said the Dogrib people, just to survive, when they make snowshoes, they used to point both ends of their snowshoes upwards, so the tracks would look the same. Because it's pointed at both ends and also the same shape... when they're walking forward, the other tribes couldn't tell if they were going east or west, because of the way they made their snowshoes.⁴

This explanation of the dual purpose of snowshoes – both to walk on snow, and evade potential enemies – illustrates how storytelling incorporates knowledge of traditional tools for living and surviving on the land. Other examples of land-based tools shared throughout this research included references to the use of animal bone to make a knife, and traditional ways of creating a fire. Traditional Tłıchq narratives not only contain information about traditional tools, but also act as tools through which elders can share knowledge of the land.

4. Monique MacKenzie
(translated by Jonas Lafferty)
in discussion with the author,
August 2012.

Transmitting Cultural Knowledge

5. Scott, *Talking Tools*, 126.

6. Scott, *Talking Tools*, 227.

Containing history and information of past technologies, traditional Tłıchǫ stories are considered tools for the transmission of cultural knowledge. The notion of storytelling as a tool is explored by Patrick Scott in his book, *Talking Tools: Faces of Aboriginal Oral Tradition in Contemporary Society*. Situated in a Dene context, the author discusses the important role of stories in revitalizing language, culture, and knowledge of the land. As part of my research, storytelling sessions involving elders and youth provided a context through which oral narratives could function as a 'tool to convey knowledge'.⁵ Each elder's version of the story provided unique insights and a different way of reflecting on the contemporary meaning of Wanik'wo's journey. Patrick Scott discusses the significance of multiple versions of a story and the notion of narrative as a tool.

...within a traditional setting each teller would have their own version with nuances of the story varying by the teller. These variations are an important creative element in the practice of storytelling, which reflect the skills and personality of the teller, as well as being an important tool in using a story to teach a specific value or lesson.⁶

Scott's reference to the teaching of a value or lesson reinforces the pedagogical role of storytelling. Within the context of the first workshop in Edzo, the majority of listeners in the cabin were high school students from the community, therefore, elders were engaged in the traditional practice of passing knowledge on to a

younger generation. The knowledge shared through the story was the 'tool' intended to be discovered by each young listener.⁷ The meaning of stories, as Tim Ingold has said, is 'something that listeners have to discover for themselves, by placing them in the context of their own life histories'.⁸ Ingold has described how stories do not 'come with their meanings already attached' but rather 'it may not be until long after a story has been told that its meaning is revealed, when you find yourself retracing the very same path that the story relates'.⁹

This relationship between elder (as storyteller), young person (as listener), and story (as a tool or form of knowledge to be discovered by the listener) emphasizes the significant role that traditional narratives play in bringing people together in a physical space. Oral stories are a form of sharing between people, or in Patrick Scott's words, storytelling is a 'human exchange'.¹⁰

"We're here to share"

Before concluding this section, I will discuss the notion of sharing within the context of this research. I will begin by writing about a culture camp that took place in July of 2012 in which elders explored the story of Wanik'wo by sharing knowledge on the land. I will continue by describing my visit to the community in May of 2013, in which the edited film was screened for elders. The general response to the animation involved a continued exchange of knowledge.

7. Scott, *Talking Tools*, 227.

8. Ingold, *Being Alive*, 162.

9. Ibid, 162.

10. Scott, *Talking Tools*, 223.

Four months after the Edzo workshop described at the beginning of this chapter, Tony Rabesca and I organized an on-the-land culture camp in which elders shared further knowledge of Wanik'wo's journey. Community youth were also involved in this event, as collage and illustration activities accompanied the storytelling sessions. This workshop took place over two days. The second day involved a journey into the bush, as we explored the path taken by Wanik'wo through the eyes of elders. This culture camp not only provided an additional understanding of the story, but also created an opportunity to explore the interconnection between narrative and geography. Knowledge was shared through movement and physical engagement with the environment. Elders showed, and talked about, a variety of traditional technologies and health remedies that would have been available to the protagonist of this story over 200 years ago. The demonstration and discussion of the traditional trap, for instance, revealed an ingenious configuration of small logs and branches that, according to Robert MacKenzie, would most likely have been used by Wanik'wo.¹¹

This journey into the bush, led by elders, revealed how an oral narrative overlaps with traditional pedagogy, as the exploration of Wanik'wo's story included land-based teachings. This sharing of knowledge, once again, reinforced the relationship between elder (storyteller) and young person (learner). Scott's notion of storytelling as a human exchange was evident in the early stages of this research, and throughout this brief visit to the bush as elders demonstrated traditional practices through a hands-on approach.

11. Robert MacKenzie (translated by Jonas Lafferty) in discussion with the author, July 2012. More on this trap and its incorporation into the animated film is provided in Chapter 4.

The Dene notion of sharing, embodied through this land-based exploration of traditional knowledge, was re-emphasized in the spring of 2013 when I visited Behchokò to finish and screen the film. During the nine months between visits, the story of *The Woman Who Came Back* was animated and edited in *Adobe Premiere*. All that was needed to complete the film was the recording of Tłıchq and English narrations of the story. I stayed in Behchokò for twelve days and worked with members of the community to record the narration in both languages. During the second half of this visit, the audio files of these recordings were dropped into the editing program and both versions of the film were exported as *Quicktime* files. The animation was screened for various audiences in Behchokò including students, teachers, government workers, and most importantly, elders. The process of working with community members in developing, translating and recording the film narration will be discussed in chapter four. Within the conclusion of this section I will focus on the first community screening of the film – for the same group of elders who shared the story of *The Woman Who Came Back* in 2012.

The screening of the animation took place in a board room inside the Tłıchq Community Service Agency (TCSA) building in Behchokò. This formal office space provided a very different setting from the log cabin in Edzo where the first versions of the story were shared thirteen months earlier. Tony Rabesca, along with Rosa Mantla (from the TCSA), and I entered the board room, to set up the laptop and projector, thirty minutes before the elders arrived. As I connected the VGA adaptor, and scrolled through the computer's system preferences, I realized how fundamentally different this experience of the narrative would be to

the traditional oral experience that the elders were used to. Even before the first viewing, while I tested the projector, and looked around the room, I thought about how this new experience of the story involved an essential change in medium: from spoken word to animation. This shift of media also involved a completely different environment in which to share the story – an office (or in other scenarios, a community centre or movie theatre). I was fully aware, and slightly concerned, about how this digital projection created a fundamentally different technological space, the effects of which, according to McLuhan, ‘alter sense ratios or patterns of perception’.¹²

Not long after setting up the movie file and testing the projection, the group of elders entered the office. Joining us were Melanie Lafferty, Monique MacKenzie, Robert MacKenzie, Rose Anne Mantla, and Francis Willah – all of whom provided oral versions of the story during my visits in 2012. Tea was served upon their arrival. Prior to screening, Francis Willah led a prayer. Tony Rabesca and I briefly introduced the film and Rosa Mantla translated all Tłıchq-English conversations before and after the projection. The lights in the room were turned off, and the Tłıchq version of the film was screened. Moving pictures and spoken words of Wanik’wo’s journey were projected. Nine minutes later, a final image of English text appeared on screen, describing explorer Samuel Hearne’s encounter with a lone Tłıchq woman (possibly Wanik’wo) in 1772.¹³ There was silence in the room as the film ended and the lights were turned on. After the credits, a cough was all that was heard for about 15 seconds – and then, Rosa Mantla spoke: she translated the Samuel Hearne reference for elders. Following the translation, elder Francis Willah spoke (Rosa Mantla translated). He shared a version of the

12. Marshall McLuhan, *Understanding Media: the extensions of man* (Cambridge MA, MIT Press, 1995), 18.

13. More information on Samuel Hearne’s encounter with a Tłıchq woman will be provided in the following chapter where I provide quotes from the explorer’s diary through Patrick Scott’s research. For a more detailed account of Hearne’s records, see: Hearne, S. *A Journey to the Northern Ocean*. Surrey: Touchwood Editions, 2007.

story that had been passed down to him from his parents. He provided details that were not included in the animation, while broadly covering the same events and themes. Subsequently, each elder in the room proceeded to share his or her own similar version of the story.¹⁴ According to Rosa Mantla, the elders said that other Tłıchq stories should be turned into animated films, and that they would like to help with the next project we develop. At the end of the discussions I shook hands with the elders, expressing my gratitude for their generous contribution and feedback.

Initially, I was unsure of how to interpret the post-screening retelling of the story by the audience. After further feedback, however, and considering the openness of oral tradition, I came to appreciate the viewing of the film and subsequent discussion as another form of sharing. As elder Melanie Lafferty said before telling her version of the story, 'we're here to share'.¹⁵ The idea that I referred to during the initial workshops in Behchokq, that of storytelling as a form of human exchange, was reinforced after this first screening to the elders. Through this open, cultural exchange, multiple stories 'can coexist in parallel levels of perception and meaning'.¹⁶ The screening of this animated film, along with the modified interpretations articulated by elders, provided a context, for sharing further knowledge about this historic Tłıchq woman. The importance of sharing various perspectives and acquiring an expanded knowledge of stories has been described by elder Philip Zoe.

A Tłıchq story has many, many parts and no one person has the full story. To really know and use the story, and explore

14. Melanie Lafferty, Liza MacKenzie, Monique MacKenzie, Robert MacKenzie, Rosalie Mantla, Elizabeth Rabesca, Francis Willah (translated by Rosa Mantla) in discussion with the author, May 2013.

15. Melanie Lafferty (translated by Rosa Mantla) in discussion with the author, May 2013.

16. Wade Davis, *The Wayfinders: why ancient wisdom matters in the modern world* (Toronto: Anansi, 2009), 102.

all of its meanings, you have to hear many versions and add your own parts – that's what makes the story a living thing.

We don't want stories to ever be finished.¹⁷

This context in which elders shared versions of the story after seeing the film, kept the narrative grounded in orality while suggesting a new place for it in modern society.¹⁸ Revitalizing oral stories through a practice that is contemporary while maintaining the traditional exchange of knowledge between people is an important part of current Tłıchq cultural projects.¹⁹ A cross-generational and bi-cultural approach to narrative revitalization has been described by the late Chief Jimmy Bruneau when he said that 'story will need to be strong in two cultures'.²⁰

Tłıchq stories that are strong in two cultures will need to engage youth through contemporary tools, while involving elders in the sharing of knowledge. By translating oral narrative into visual media it will be essential to maintain strong community involvement and interaction between elders and youth. This inter-generational relationship in which multiple versions of a narrative are shared, keeps storytelling alive and part of a dynamic process within the cultural fabric of the community. As the post-screening response from elders demonstrates, Tłıchq stories provide opportunities for sharing. This essential aspect of traditional storytelling was evident throughout the research process. By encouraging dialogue and expanding knowledge in response to the film, elders revealed how an ongoing dynamic human exchange is part of the contemporary interpretation of an oral story.

17. Scott, *Talking tools*, 140.

18. Scott, *Talking Tools*, 14.

19. Tłıchq Government, *Tłıchq Government Research and Monitoring Program: Our Research Agenda* (Behchokq: Tłıchq Government, 2012).

20. Scott, *Talking Tools*, 16.

The Notion of Trust and the Building of Relationships

Early on in my research, through discussions with archaeologist Tom Andrews, I learned that asking a question can be perceived as inappropriate in a Tłıchq context. Andrews has stated that 'interrogative questions are considered rude or inappropriate because it may be interpreted that you are questioning the elder's knowledge or experience, something that is never done'.²¹ Through conversations with people in Behchokò and discussions with Tom Andrews, I also became aware that non-interrogative language is connected to traditional cultural practices.

Education is largely practice-based and experiential, a system that doesn't really require questions; you learn by watching and doing. Direct personal questions, like "How are you?", are also considered rude and most Dene prefer 'I hope you're well' or similar in greeting.²²

Spending time in Behchokò, I became aware of the extent to which I depend on inquisitive language, especially as a researcher. Although I found it difficult to avoid asking questions, even in casual interactions, I did my best to use a kind and sensitive approach in conversations. As I began my research, I considered ways in which to reduce interrogative modes of communication. In informal encounters I made an effort to avoid addressing people through questions by learning some basic words such as 'K'omqòdòqò' (good morning).²³

21. Andrews, email message to author, May 27, 2013.

22. Ibid.

23. Tłıchq Yatı̄ Enjı̄t'è: A Dogrib Dictionary, s.v. "morning."

Being aware of the inappropriateness of interrogative language helped me develop a methodological approach in which ‘cultural protocols, values, and behaviours’ became integral to the research.²⁴ Notions of etiquette and language, therefore, have been fundamental to the development of a relationship, and to the building of a collaborative project, with the Behchokò community. As this research evolved, my own notion of appropriate behaviour and communication (in relation to my work in the Tłıchq region) changed. Learning that questions may be perceived as rude is one example. I also learned that it is important to reduce ‘the concept of distance’, especially when ‘it implies a neutrality and objectivity on behalf of the researcher’.²⁵ In order to reduce physical and emotional distance, face-to-face communication, shaking hands, and humour were preferred modes of interaction. Tony Rabesca often reminded me of these details when we worked with elders. Listening and the related notion of silence were also distinctive components of this project, especially during storytelling sessions. As part of the overall relationship that I developed with the community, the idea of trust reveals some of the challenges of translating a word or concept between languages. My understanding of this notion within a collaborative Tłıchq context evolved and changed throughout the project.

Through the remainder of this chapter, I will describe how my understanding of the concept of trust (within a Tłıchq context) changed as a result of my visits to Behchokò. I will explore the challenge of providing a straightforward translation of this word by writing about my travels to the Tłıchq region. I will begin by describing my first visit to the community and the significance of initial, face-to-face interactions. Secondly, I will talk about my third, and longest, visit to Behchokò in which I was able to spend more time with members of the community.

24. Tuhiwai Smith, *Decolonizing Methodologies*, 15.

25. Tuhiwai Smith, *Decolonizing Methodologies*, 56.

As I began my journey into the world of Dene storytelling, I considered how developing trust would be an important part of my work in Behchokò. Regarding the building of relationships with communities, Linda Tuhiwai Smith makes reference to the establishment of trust as an important part of an indigenous research methodology.²⁶ During my first visit to the Tłıchq region, contact with community members began through face-to-face introductions. After initially meeting Tony Rabesca, he introduced me to a range of individuals involved in education, community work, and communications. Tony played a key role in planning and developing this project and our one-on-one meetings involved a high level of collaboration in preparing workshops and gathering community resources. Organized meetings with larger groups of people provided a context for more detailed planning, and in the first visit involved an informal interview (Gavin Renwick described a similar experience during his initial visit to the Dene region). As part of this interview I was asked about my background, and what brought me to the Tłıchq region (at one point I was asked to speak a few words in Spanish). The overall mood was friendly and casual, and helped to reduce distance.²⁷ After this first visit, I wanted to maintain regular correspondence and continue developing a relationship through communication media. I considered how the use of email, to provide visual updates, or telephone, to discuss further planning, could maintain a trusting relationship during the long gaps between visits.

This research evolved over a seventeen month period. I visited the Tłıchq region four times, spending over three weeks in the community. For my final trip, in May of 2013, I stayed in Behchokò for twelve days. During this last visit, I had more time to be seen and at times became involved in informal interactions not directly

26. Tuhiwai Smith, *Decolonizing Methodologies*, 157.

27. Tuhiwai Smith, *Decolonizing Methodologies*, 55.

connected to the research. I attended a meeting at the Friendship Centre where I watched Tłıchq citizens elect a new board, I helped a local resident with spring cleaning and drove an elder to the neighbouring community of Edzo. At times I would sketch and write by the lake shore and talked to local residents I had met earlier in the week. I also talked with people who were simply curious about what I was doing and had extended conversations with Tony Rabesca and other members of the community. During this visit, the theoretical notion of trust, that seemed so important a year back, was an issue I had all but forgotten about until I revisited some of Patrick Scott's literature. After over a year of collaborating in the Tłıchq region I was surprised to learn that the English word for trust has no direct translation into Dene languages.²⁸ During a debate held by regional leaders, elders have stated, "...the idea of trust is completely different for Dene. Trust is not something you earn, it is something you have from birth".²⁹ Similarly, Tony Rabesca has said that the notion of trust, in Tłıchq, cannot be separated from the person. For instance, in the Tłıchq language, you would not say that you trust someone; instead, you would say that someone is telling the truth.³⁰

In writing about the concept of trust in a traditional, land-based context, Tim Ingold says that "to trust someone is to act with that person in mind, in the hope and expectation that she will do likewise – responding in ways favourable to you".³¹ This response, according to Ingold, "comes entirely on the initiative and volition of the other party... any attempt to impose a response... would represent a betrayal of trust and a negation of the relationship".³² Elaborating on the notion of relationships, Ingold writes:

28. Scott, *Talking Tools*, 248.

29. Ibid, 248.

30. Tony Rabesca (Tłıchq Government) in discussion with the author, May 2013.

31. Tim Ingold, *The Perception of the Environment: Essays on Livelihood, Dwelling, and Skill* (New York: Routledge, 2000), 69.

32. Ibid, 69.

...to know someone is to be in a position to approach him directly with a fair expectation of the likely response, to be familiar with that person's past history and sensible to his tastes, moods and idiosyncrasies. You get to know other human persons by sharing with them, that is experiencing their companionship.³³

33. Ingold, *The Perception of the Environment*, 72.

34. Tuhiwai Smith, *Decolonizing Methodologies*, 15.

35. Dictionary.com, s.v. "trust", accessed July22, 2013, <http://dictionary.reference.com>.

36. Ingold, *The Perception of the Environment*, 72.

This description reflects the importance of face-to-face interaction in traditional aboriginal societies. My initial ideas of maintaining communication and visual updates via email (although they were well-intentioned and did provided a basic dialogue) were less important than my actual visits to Behchokò. This idea is described by Linda Tuhiwai Smith when she talks about the importance of 'the seen face' in a community.³⁴ I learned early on that my main contacts in the Tłıchq region were not as interested in seeing project updates as they were in simply seeing me in person. In the early stages, the work was secondary to our person-to-person relationship.

In English, the definition of the word 'trust' involves 'reliance on the integrity, strength, ability, surety, etc., of a person or thing; confidence'.³⁵ Although, as stated, there is no direct translation of the word 'trust' into Tłıchq, there is an etiquette around the building of reliance and confidence between people, which, as Ingold describes, is based on sharing and companionship. In other words, relationship-building through repeated, face-to-face interaction, is essential to the development of confidence between people in Dene societies.³⁶ As I learned through visits to Behchokò, my repeated presence in the community was a significant part of a research project that involved a range of collaborations emerging from, involving, and encouraging relationships between people.

Chapter 3

The story of *The Woman Who Came Back*

section 1: Storytelling as history

The Woman Who Came Back is an oral story about the first Tłıchq̓ to meet Europeans. Events conveyed through the narrative include the woman's successful escape from subjugation and her contact with a European trading post. Her historical importance revolves around the new knowledge and technology that she brought back to the region, as well as her possession of the Tłıchq̓ notion of 'd̓q̓ ed̓æzhe', which translates to 'a person who is capable, skillful and knowledgeable: a person who has the skills needed to survive in the world in the traditional Dene sense'.¹

She has been referred to as Wanik'wo, as the late Jimmy Martin, and John B. Zoe have indicated.² Her resilience, along with her skills and knowledge that are adaptable to the Dene and European world make her a highly respected figure, embodying Jimmy Bruneau's notion of being strong like two people. Her story conveys a bicultural experience, and captures a key moment in Tłıchq̓ history when the presence of Europeans transformed Denendeh (lands traditionally used by the Dene).

Maintained within the context of regional storytelling practice, Wanik'wo's journey has only recently been recorded and translated. In *Talking Tools*, Patrick Scott includes a version told by the late elder Joe Susie MacKenzie in December of 2004.³ The author also includes a version documented as part of a traditional

1. Dianne Lafferty, "D̓q̓ Ed̓æzhe: Building Resiliency among Aboriginal Youth," *Pimatisiwin: A Journal of Aboriginal and Indigenous Community Health* 10, no. 2 (2012): 217.

2. John B. Zoe (senior Tłıchq̓ Government advisor) in discussion with the author, May 2013.

3. Scott, *Talking Tools*, 237.

knowledge project in March of 2000, along with a third version recorded by anthropologist June Helm and told by the late Vital Thomas in 1966.⁴

As part of my research in Behchokò I recorded five versions of the story in April and July of 2012. These were told by elders Melanie Lafferty, Liza MacKenzie, Monique MacKenzie, Robert MacKenzie, Rosalie Mantla, Elizabeth Rabesca, and Francis Willah. Although details varied from story to story, the basic succession of events and overall theme conveyed through each version remained consistent. The openness and variability of oral stories was both embraced and at times articulated by elders throughout this project, as Francis Willah described: "... whenever we talk about the history, it's hard to be accurate, but the main theme is being captured – that's the main thing."⁵

To visualize the range of similarities and differences between versions of the story I have created a diagram that illustrates the points in the narrative where events diverge and coincide (shown on the following page). As indicated in the following diagram, the common elements across these five versions include:

- The story beginning with the raiding of a Tł̓chq̓ camp.
- The scalping and murder of people in the camp.
- The survival of one woman who is kept alive to repair clothing.
- The woman's journey, with the captors, to a trading post.
- The woman spotting the manager's wife inside a house.
- The woman conveying her situation to the manager.
- The woman staying at the trading post, where she learns new technology.
- The woman returns home.

4. Scott, *Talking Tools*, pp.241-45.

5. Francis Willah (translated by James Rabesca) in discussion with the author, April 2012.

Similarities and differences between three oral versions of *The Woman Who Came Back* (covering the raiding of the camp to the protagonist's return home).

Monique MacKenzie's version ————
 Robert MacKenzie's version
 Traditional Knowledge Project's version - - - - -



6. Scott, *Talking Tools*, pp. 241-45. Originally, this version of *The Woman Who Came Back* appeared in a document entitled Traditional Knowledge Governance Part 1, published as part of a Traditional Knowledge research project – sponsored by the Dene cultural Institute, the Gamètì First Nation Band Council, and the Arctic Institute of North America.

Surrounding the common moments in the story, there are notable differences between versions including the length of time spent at the trading post, and the origin of the tribe that ambushed the camp.

In this section I will provide two translated/transcribed versions of the story of *The Woman Who Came Back* as told by Robert MacKenzie, and Monique MacKenzie at different locations and at different times during my research in 2012. As indicated in the diagram, the notable similarities between these versions reinforce the events and themes that are common in all accounts of Wanik'wo's journey, despite the fact that no two interpretations are the same.

Robert MacKenzie's version

This first version was told by Robert MacKenzie on April 23, 2012 inside a log cabin in Edzo (Behchokò). It was early in the morning and a group of high school students were in attendance to listen and take notes. Later in the week, this group would visualize moments and landscapes from the story through illustration activities in their school art class. As noted in Chapter One, it took some time for Robert MacKenzie to begin telling the story as we waited for another group of elders to join us. In the meantime he provided verbal consent to record the session, and translator James Rabesca discussed some of the differences in the experience of storytelling between generations. Elder MacKenzie paused to let James Rabesca translate three times throughout the telling of this version of the story. At the end of the day I provided each elder with tobacco, in exchange for the stories.

Robert MacKenzie speaks (James Rabesca translates to English)

The history of the woman starts with people – used to have tribal wars amongst one another. A camp was wiped out, and all slaughtered. And they left only one lady. She'd be able to do the chores for the people that did the slaughtering. They left her so they decided that maybe... we should just save the woman – travel with us. Anytime we have our clothes ripped, she sews our clothes, sews moccasins, accompany us wherever we do the slaughtering, so that's how they took her along. So, went along with them, everywhere they did the slaughtering, and moving on.

After many months of doing that, they decided they go and do some trading. So they went out to the main centre trading post. They didn't want her to witness what was going on over there. They told her to stay behind. She agreed. She said "I could stay behind". And then, when they left her there... find out what actually they're up to. She decided to follow them. That's when they were crossing a lake – stayed a distance away, following them. They walked across a lake and they see this big white stuff on the other side of the lake. And then once they made it to the other side – somehow follow across the lake. Gone into one home... through the windows, spotted a white lady. She tried to make herself visible. Walked over... there's no communication. The communication came about by hand signs. Eventually the white lady sensed what actually happened and eventually called her husband to come back – and then communicate with him.

What they were doing was they were selling the hair scalps. Scalping, that's what they were doing. That's what they were selling. And all this time, the manager was fooled – he thought it was animal – they believed that. It wasn't – actually what they were doing was scalping all the human beings. Slaughtering – that's the kind of information she brought back to the trader. So when the woman made the connection with the white trader's wife, what happened was the manager of the store didn't want the people who did all the slaughtering . So they didn't want the lady back with them.

During that time when they kept her, they gave her all this stuff the fur trader had: how to use a rifle, how to shoot it, how to handle an ax.

Back then there was no ax, back then there was no matches. There was no tea kettles. They taught her all that. Stay with them for a few years after all that happened. So from there on, once taught, knowing she could survive with it out there, decided to send her back home.

They told her to go back to her tribe... get back to your home community and tell your tribe "come trade directly with us, so we'll be able to trade".

Monique MacKenzie's version

This second version of the story was shared by Monique MacKenzie during a culture camp on July 18, 2012. She told this story inside a tent, not far from Russell Lake within Behchokò community limits. Elder Robert MacKenzie, Tony Rabesca,

camera person Mike McLaughlin, two youth, translator Mary Rose Lafferty, and I were in attendance. Verbal consent was provided prior to recording the session, which began with a prayer ceremony led by Robert MacKenzie. Tony Rabesca then proceeded to welcome Mike and me to the community and explained the importance of preserving stories. I then briefly spoke about my previous visit, thanked Tony and the elders for allowing this research to happen, and also made reference to the idea of collaboration by adapting the notion of being strong like two people.

Monique MacKenzie speaks (Mary Rose Lafferty translates to English)

Interesting story about that lady. Most of the Tłıchq people at her camp were ambushed by Chipewyan and Cree. They were working together as a team, and they attacked this Tłıchq camp somewhere out in the barren lands. They ambushed and killed everybody in the camp, but then that lady survived because she pleaded for her life, and she told them that "if you let me live then I can repair your moccasins and any kind of clothing, so I can do all of that for you people". So they let her live. And there was this trading post, there were three cabins, and there was those people that kidnapped her.

They took her back over there and it took them three nights to walk to that site and then they told her "you stay behind here and you wait for us, and we're gonna go to the trading post". And they had all these scalp of her people – they skin it, they stretched it, they dried it. So they took it to the trading post and they told the manager that they went trapping,

and this is from wild life. So they went into the store and they were dealing with the manager, and the lady snuck up to the trading post. There were three cabins and one of them was residence of the manager and his wife. The wife of the manager saw her sneaking up to the cabin... she started waving at her I guess from the window. So that lady that was kidnapped went up to the cabin where that lady was waving at her from. And there was also a language barrier because they didn't understand each other, so there was a lot of body language and gestures... she went into the cabin and she tried to communicate with the manager's wife. So she was using all this body language and then the manager's wife understood that something had happened to her people because she kept pointing to her skull.

Finally the manager's wife understood and she told her husband. And the husband chose right then and there not to deal with these people, and not to buy the scalps. And then these three Chipewyan/Cree people that went to the trading post were killed by the manager. And they took in that lady, and that lady stayed with the manager and his wife for two years. During that time they taught her survival skills, like how to use a knife, how to use a rifle, how to survive, and they gave her tea... and she said that was the first time the Tłıchǫ had any encounter with non-aboriginal – very first time. Before that they used caribou hide for clothing. that's all they used. Caribou hide for moccasins, for socks, pants, jackets, shirts. Caribou hides only. So when she was at the trading post, the manager and his wife gave her all these clothes to wear... pants, manufactured.

And then after two years, the manager said, "we taught you all these skills to survive, we taught you how to use a knife, maybe you should go back to where your people were camping". And he told her "maybe there's some of them that survived". So he said "I'm gonna give you two guides to walk with you to your camp. They started going back to where she thought her camp was. And when they got on that lake where the camp was, she could see on the other side of the lake... people moving around, and she could see teepees too. When she got closer to the other side of the shore there was two people from the camp that saw this person walking on ice and she also had a gun – a rifle – with her. And these two people said "that person's not one of us, he or she has a weapon, so we'll have to stop her". So they hid behind these two boulders and there that lady was just walking and then they were going to attack her, but as she said "don't do that, don't do that, I'm one of you". Then they finally believed her. So they took her back to the camp and all of her people were really happy to see her because they thought she'd died with everybody else.

And then they were also amazed because she had all these clothes that were foreign to them – they had never seen anything like that. They had never seen a knife in their life, and they had never seen a rifle in their life. That was the very first time Tłıchq people had encounter with non-aboriginal people. The very first time, and Monique was saying that "if she was killed with all the other members... there wouldn't be any Tłıchq today.

In sharing these versions of Wanik'wo's journey, elders revealed how storytelling is a form of human exchange. Stories, according to Linda Tuhiwai Smith 'are ways of passing down the beliefs and values of a culture in the hope that the new generations will treasure them and pass the story down further'.⁷ In this research, the storytelling sessions provided cultural continuity by facilitating the sharing of knowledge. This cross-generational exchange was purposefully built into the project as workshops involved the presence of elders and youth.

As a form of exchange, Dene storytelling has always been a practice maintained by ancestors on the land and continues today, in different ways and to a lesser extent, by people in contemporary communities such as Behchokò. As Robert MacKenzie mentioned before telling a story, "...we got a lot to share – we learn from our ancestors... the only way people learned their history is by listening to their elders".⁸ As described earlier, the aim behind storytelling is to communicate and adapt knowledge of the past with circumstances and challenges in the present. Linda Tuhiwai Smith describes how 'the story and the story teller both serve to connect the past with the future, one generation with the other, the land with the people and the people with the story'.⁹ Sharing information from the past, with young people in the present in the hope that it will be carried into the future, provides an impetus for Tłıchq projects and research that revolve around storytelling to continue. Within the context of this research, the sharing of stories provided an opportunity to explore the contemporary adaptability of this traditional practice.

7. Tuhiwai Smith, *Decolonizing Methodologies*, 144.

8. Robert MacKenzie (translated by James Rabesca) in discussion with the author, April 2012.

9. Tuhiwai Smith, *Decolonizing Methodologies*, 145.

SECTION 2: RECORDS OF THE PAST

The story of *The Woman Who Came Back* conveys events from an important period in Tłıchq history. In this section I will refer to oral and written sources in order to situate this narrative within the realm of eighteenth century events in the boreal region of North America. My references specifically will include June Helm and Beryl C. Gillespie's notions of 'Floating Time' and 'Linear Time' in describing Tłıchq accounts of the world before and after contact.¹⁰ I will also refer to my own research of this story in Behchokò, and to Samuel Hearne's record of his encounter with a Tłıchq woman in 1772.¹¹ By describing how this Tłıchq story corresponds to Euro-Canadian documents I will demonstrate how oral and written knowledge overlap.

The challenge of fitting oral narratives within the framework of calendar years, and the notion that indigenous stories reflect historical truth, has been part of 'a long-lived debate' which according to Tom Andrews has been mostly won by aboriginal communities.¹² Helm and Gillespie have described how specific aboriginal stories 'record' happenings.¹³ Working within a Tłıchq context, the authors have written about the extent to which oral tradition is 'in accord' with European records.¹⁴

...as independently verified by the Euro-American record since about 1770, in one class of narratives within their oral tradition Dogribs evince a firm comprehension of both historical actualities and temporal succession.¹⁵

10. June Helm and Beryl C. Gillespie, "Dogrib Oral Tradition as History: War and Peace in the 1820s," *Journal of Anthropological Research* Vol.37, No.1 (Spring, 1981): 9.

11. Scott, *Talking Tools*, 235.

12. Thomas D. Andrews, email message to author, June 21, 2013.

13. Helm and Gillespie, "Dogrib Oral Tradition and History," 8.

14. Ibid, 8.

15. Helm and Gillespie, "Dogrib Oral Tradition and History," 9.

In order to frame the experience of change and the narrative perspective conveyed before and after contact with Europeans, the authors discuss the notion of Floating Time and Linear Time.¹⁶ Recounting happenings that occurred before the arrival of Europeans, and stretching back thousands of years, Floating Time refers to a pre-colonial Tłıchq world. Narratives from this vast time period include the very early stories of Yamq̓zah which according to John B. Zoe are about 'the co-existence of the people and the animals' (see Yamq̓zah note for further information).¹⁷ The stories from this era are the first to be 'written into the landscape'.¹⁸ According to Tom Andrews, these narratives identify animals that are extinct. One example is the reference to 'a giant beaver – *Casteroides Ohioensis* – that lived till about 8000 years ago'.¹⁹ Within Helm and Gillespie's framework, the end of Floating Time represents the arrival of Europeans on Dene lands.

To describe the effect that contact exerted on Dene storytelling, Helm and Gillespie use the concept of Linear Time to illustrate how 'features of the evolving European-derived impact on Dogrib experience serve as time and sequence markers'.²⁰ Linear Time begins with a period referred to as 'Proto-Contact' (1715 to 1780) in which the first correlations are found between Tłıchq oral tradition and written historical records from, among others, the Hudson Bay Company archives.²¹ It is also within this period that a reference is made to a 'Slave Woman' at Prince of Wales Fort in 1715.²² Within the period of Proto-Contact, we also find explorer Samuel Hearne's encounter with a lone Tłıchq woman.²³

16. Helm and Gillespie, "Dogrib Oral Tradition and History," 9.

17. Martin and Gibson, "the Story that was in Danger of Being Left Behind", 148.

Yamq̓zah and the Tłıchq landscape

Known as 'the one who travels', Yamq̓zah is the most important of the Tłıchq culture heroes.²⁴ Through his travels, Yamq̓zah brings forth the laws governing Tłıchq identity and life, and through the actions described in his stories, he 'serves as a model for an ideal existence'.²⁵ He is also noted for creating many components of the Tłıchq landscape, and for mediating the relationship between humans and the animals with which they share the land. Oral stories describe Yamq̓zah travelling traditional trails that today, connect sacred sites in the Tłıchq region.²⁶

18. John B. Zoe (senior Tłıchq Government advisor) in discussion with the author, May 2013.

19. Thomas D. Andrews, email message to author, June 21, 2013.

20. Helm and Gillespie, "Dogrib Oral Tradition and History," 9.

21. Helm and Gillespie, "Dogrib Oral Tradition and History," 11.

22. Thomas D. Andrews, email message to author, June 21, 2013.

23. Scott, *Talking Tools*, 235.

Although the precise date of events told through the narrative of Wanik'wo are not known, there are correlations between oral and written sources that more than likely situate this story in the eighteenth century. Depictions of tribal conflict, along with descriptions of architecture and technology correspond with European records from the Proto-Contact period. Samuel Hearne's written account of his encounter with a Tłıchq woman in 1772 corresponds to events recounted by elders.

On the eleventh of January, as some of my companions were hunting, they saw the track of a strange snow-shoe, which they followed; and at a considerable distance came to a little hut, where they discovered a young woman sitting alone. As they found she understood their language, they brought her with them to the tents. On examination, she proved to be one of the Western Dog-ribbed Indians, who had been taken a prisoner by the Athapuscow Indians in the summer of one thousand seven hundred and seventy; and in the following summer, when the Indians that took her prisoner were near this part, she had eloped from them, with the intent to return to her own country.²⁷

This record of Samuel Hearne and a Tłıchq woman crossing paths in 1772, includes many of the details conveyed in oral versions of the story, Hearne notes that she had been taken prisoner, that she had escaped, and was returning home. According to Patrick Scott 'his notation helps to authenticate the story, transforming it from what might be considered myth in western society into western history'.²⁸ The significance of Wanik'wo, at a key juncture in Tłıchq his-

24. Andrews, Zoe, and Herter, Yamqòzah, 29.

25. Andrews, Zoe, and Herter, Yamqòzah, 30.

25. Ibid, 30.

26. Ibid, 30.

27. Scott, *Talking Tools*, 235.

28. Ibid, 235..

tory, and the presence of a Tłıchǫ woman in Euro-Canadian records situates this story at the very beginning of Helm and Gillespie's heading of Linear Time, when Europeans began to explore the Dene region. Precise details of the story are not known; for example, the location of her home camp along with the trajectory of her journey cannot be verified. The location of the trading post is not known for certain, although Tom Andrews has suggested that the Prince of Wales Fort on Hudson Bay, near Churchill, Manitoba is the building described in the story.²⁹

Without knowing precise details, written documentation of a Tłıchǫ woman, does provide western verification of this historical event. Through the oral story and Euro-Canadian records, the important transition between historical periods is conveyed, signalling the coming of the fur trade and rapid changes to the traditional way of life in the North.

29. Thomas D. Andrews (archaeologist at the Prince of Wales Northern Heritage Centre) in discussion with the author, May 2013.

Chapter 4

Visits to Behchokò

First Visit: February 22 and 23, 2012

In this section I will write about my initial visit to Behchokò in early 2012. It was during this trip that I first met members of the community in person and had the opportunity to propose a collaborative storytelling project on Tłıchq lands. This first journey to Behchokò was important in facilitating face-to-face meetings, helping to convey, in person, my desire to work with the community. The process of meeting people, and learning of the key resources and possible contexts for research involved a busy schedule and plenty of travel between the two communities that make up Behchokò: Rae, which is where the government offices and cultural centres are located; and Edzo, a smaller community, 15 km away, where the high school is based (see map on next page for a geographic description).

Before the visit

This journey began with the reading of a story, *The Woman Who Came Back* as transcribed in the book, *Talking Tools: Faces of Aboriginal Oral Tradition in Contemporary Society*. This dramatic account of the first Tłıchq to make contact with Europeans describes a world of travel and cultural change in the early days of the fur trade. The protagonist of the story covers vast distances by foot and learns new skills and technology that she brings back to her home region. The intercultural experience conveyed through this journey reinforces Tłıchq values,



and also provides a historic account of knowledge exchange and movement between different worlds. The subject of this story, which I discussed in Chapter 2, is relevant to audiences both inside and outside the Tłı̄chq̓ region.

Author and land claims negotiator Patrick Scott introduced me to this story. The includes transcribed versions in his written work.¹ I met Patrick Scott, as he was a visiting speaker, in first year graduate courses taught by Gavin Renwick. The possibility of animating a Dene oral story was first brought up during a lunch-time conversation I had with Scott in the spring of 2011. In June of that year I had the

Above: A map showing the two communities that make up Behchok̓ (formerly known as Rae-Edzo). Rae, is the larger centre, where the Tłı̄chq̓ Government offices are found. Edzo is where Chief Jimmy Bruneau High School is located.

1. Scott, *Talking Tools*, pp. 237-45.

opportunity to travel with him to the Deh Cho General Assembly in Wrigley, NWT. During the long drive from Yellowknife to Wrigley, there were many opportunities to discuss the revitalization of cultural knowledge in the North, and appropriate methods through which to begin such projects.² The importance of bringing elders and youth together through research was emphasized. This approach was to become an important part of my methodology.

2. Patrick Scott, in discussion with the author, June 2012.

Several months later, during a conference call, in January of 2012, Gavin Renwick introduced me to Tony Rabesca, Director of Language, Culture, and Communication for the Tłıchq Government. In the following weeks Tony and I maintained correspondence via email, and a storytelling workshop was proposed revolving around the story of *The Woman Who Came Back*. This initial proposal consisted of a workshop based on five parts:

Part 1. Project Introduction

- General introduction
- Discussion of *The Woman Who Came Back*
- Each participant will be provided with a small kit of supplies for the workshop.

Part 2. Visualizing the narrative

- Based on three documented versions of the story, participants will develop storyboards using simple cut-outs and images.

Part 3. Visualizing landscapes and environments

- Collect and/or discuss elements of nature and places that are of significance to the participants – visual designs may be created using this material.
- Brief photo exercise using digital cameras (to be included if time permits).

Part 4. Visual explorations of character

- Basic, cut and paste, exercises exploring various ways of creating the story's characters (participants can also incorporate drawing if desired).

Part 5. Animation

- Basic training in animation using traditional and digital media.
- Exercises may incorporate visual explorations from the workshop.

Although elements of this initial plan changed, and significant parts were added in the following months, the notion of community participation was maintained and carried through the entire research project. Conceived as a workshop for a secondary school setting, these activities were inspired by the writings of Paulo Freire in which he describes the role of students as 'co-investigators... with the teacher'.³ It was my hope that this workshop would actively engage Tłıchq̓ youth in the creation and contribution of visual material for this research, which would eventually to be used in the animated film. This methodology is also compatible with the 'participatory experiences' described by Elizabeth Sanders.⁴

Through email correspondence, Tony Rabesca expressed interest in the proposed research and discussed it with members of his community. I planned a two-day visit to Behchokò in February, to introduce myself and the project, in person. Prior to the trip, however, I refined the workshop proposal by formatting it into a twelve page saddle-stitched document. Introductory letters and visuals were included in this booklet, providing a tangible artifact to give to Rabesca and other members of the community during meetings (see p.129 of appendices). The booklet summarized the research proposal within the framework of a flexible grid, with 'margins, edges, and empty spaces' providing a clean layout for the document.⁵

3. Paulo Freire, *Pedagogy of the Oppressed* (New York: The Continuum International Publishing Group Inc., 2007), 81.

4. Elizabeth B.-N. Sanders, "From User-Centered to Participatory Design Approaches" *Make Tools*, accessed July 24, 2013, http://www.maketools.com/articles-papers/FromUser-centeredtoParticipatory_Sanders_%2002.pdf. This article was first published in Elizabeth B.-N. Sanders, "From User-Centered to Participatory Design Approaches" in *Design and the Social Sciences: Making Connections*, ed. Jorge Frascara (London: Taylor & Francis, 2002), pp.1-8.

5. Ellen Lupton, *Thinking with type: a critical guide for designers, writers, editors & students* (New York: Princeton Architectural Press, 2004), 115.

Arrival in Behchokò

During this brief, two-day visit to Behchokò I was introduced to people and organizations that would provide support and context for this research. Tony Rabesca was the first person I met upon arrival. He is well connected within the region, and plays an instrumental role in orchestrating projects that involve cultural sustainability. During my visit, he introduced me to a variety of people and organizations including Chief Clifford Daniels; senior advisor, Dr. John B.Zoe; and teachers at the high school. Tony worked closely with me to develop a more detailed description for the research proposal, which incorporated a section about the role of elders in sharing stories, and suggested a second workshop in the summer further exploring the Tłıchq narrative.

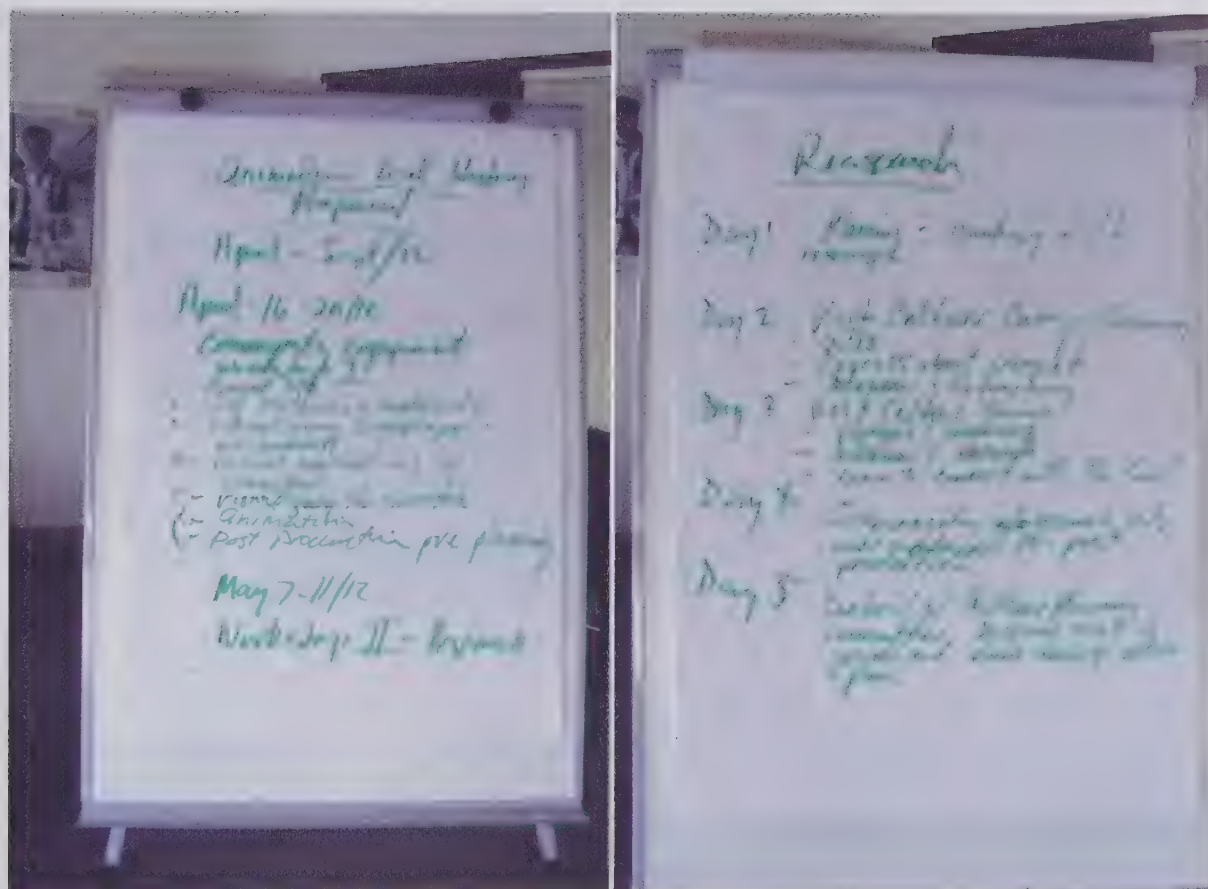
6. Scott, *Talking Tools*, 154.

During the second day of this visit, Tony Rabesca introduced me to the Tłıchq Community Service Agency (TCSA) which 'is responsible for the delivery of education, health, and social services in four Tłıchq communities'.⁶ I had a meeting with members of the TCSA who, later in the project would assist in the translation of the film narration from English to Tłıchq. As an organization that has integrated cultural programs into the educational system, the TCSA supported the idea of contextualizing this project within a local academic environment.

During a visit to Chief Jimmy Bruneau High School I was introduced to the vice principal and the art teacher. We briefly discussed the possibility of integrating the visualization of the Tłıchq story into a senior level art class later in the year. This school would end up being the context in which the story was shared and vi-

sualized during my next visit in April. The objective behind this trip was to find an organization or academic centre within the community through which to develop this research. By the end of my visit I had the opportunity to share the proposal and discuss possible collaborations.

Below: Notes from a meeting between Tony Rabesca and myself, February 23, 2012, outlining two storytelling workshops to take place in Behchokò. The two-part approach discussed during this meeting, involving an initial community engagement workshop followed by a culture camp later in the year, became the main components of this research.



SECOND VISIT: APRIL 19 TO 27, 2012



The second visit to Behchokò involved an opening day of storytelling on Monday the 23rd, followed by visualization and animation activities from the 24th to the 27th. All research during this visit took place in and around Chief Jimmy Bruneau High School in Edzo. In this section I will discuss activities that took place throughout the week. For this project combining oral narratives and visualizations, students had the opportunity to participate in this project as both listeners and image-makers. Illustrations created during this workshop were used as the Tłıchq landscape depicted in the animated version of *The Woman Who Came Back*.

Above: Pictures from the storytelling session inside the cabin next to Chief Jimmy Bruneau High School, showing elder Francis Willah and students.

History from a Tłıchq Perspective

As described in Chapter 2, four versions of Wanik'wo's journey were shared on the morning of April 23, 2013. Four groups of students attended these storytelling sessions as part of their high school art class. A small sketchbook was given to each student for drawing and note-taking throughout the week.

Beginning this research with storytelling was considered a 'useful and culturally appropriate way of representing the "diversities of truth" within which the storyteller rather than the researcher retains control'.⁷ As each version of the narrative was shared, elders provided supplementary information about the contexts in which stories used to be told, life on the land, and the significance of the protagonist. This session provided elders, students, and me with an opportunity to experience storytelling as both a social activity and a form of traditional pedagogy.

The versions of *The Woman Who Came Back* shared in this workshop reveal elements of Dene history that, as discussed in Chapter 2, overlap with eighteenth century accounts of North American exploration.⁸ Unlike the written accounts provided by European explorers of the time, this Tłıchq story reflects 'an understanding of place by people who saw this land as the centre of the world rather than its margin'.⁹ Where Samuel Hearne's record, for example, describes the discovery of a Tłıchq woman by Europeans, the story of Wanik'wo tells of the discovery of Europeans by a Tłıchq woman. This understanding of the story reverses the perspective of European accounts that describe 'a time of discovery from which one large chronology' begins.¹⁰ As told through *The Woman Who Came Back*, Tłıchq society fundamentally changed after contact with Europeans. In the workshop, Melanie Lafferty described this idea: "After the woman came back to her community, she opened up a new door, a new chapter – and here we are... connection to the outside world".¹¹

By starting this research with a story, told by elders, important knowledge was shared with young members of the community through an oral tradition. Describ-

7. Tuhiwai Smith, *Decolonizing Methodologies*, 145.

8. Helm and Gillespie, "Dogrib Oral Tradition and History," 9.

9. Cruikshank, *The Social Life of Stories*, 4.

10. Tuhiwai Smith, *Decolonizing Methodologies*, 30.

11. Melanie Lafferty (translated by James Rabesca) in discussion with the author, July 2012.

ing events from a Tłıchǫ perspective, elders provided an account of history that conveys the moment of contact and the subsequent impact of European presence in the Dene region.

Visualizing *The Woman Who Came Back*

Tuesday to Wednesday

Within this research project, an intergenerational exchange was created through the sharing of stories. The involvement of students as both listeners and image-makers provided an opportunity for young members of the community to actively participate in the revitalization of this story. After elders told versions of *The Woman Who Came Back*, students at Chief Jimmy Bruneau High School participated in the visualization of traditional landscapes in their art class. A total of 36 students from grades ten, eleven, and twelve took part in this week-long workshop. The art teacher was present throughout the week and assisted with the organization of activities. The workshop was first introduced to students on Monday before they attended the storytelling session with elders.

This project (originally entitled *Story-visions*) was introduced in the classroom as a collaboration between elders, students, and me. I described the process in the following way: first elders would share a story, secondly students would interpret images of the story and finally, I would bring together artwork from the workshop along with animated character movement to create a film about *The Woman Who Came Back*. Activities on Tuesday and Wednesday consisted of illustration

exercises involving watercolour and collage techniques. Brushes, watercolour sets, and paper were provided. Handouts provided in class can be seen on pages 130 and 131 of the appendices.

All landscapes depicted in the film, including trees, hills, along with sky and water textures, were produced by students in this part of the workshop. The methodology of providing students with the opportunity to be active participants and contributors to this film/research is based on Design Professor Elizabeth Sander's notion of 'participatory experiences', a belief that 'all people have something to offer to the design process'.¹² According to Sanders, 'people can be both articulate and creative when given appropriate tools with which to express themselves'.¹³

12. Elizabeth B.-N. Sanders, "From User-Centered to Participatory Design Approaches" Make Tools, accessed July 24, 2013, http://www.maketools.com/articles-papers/FromUsercentered-toParticipatory_Sanders_%2002.pdf.

13. Ibid.

Below: students working on illustrations during the workshop.



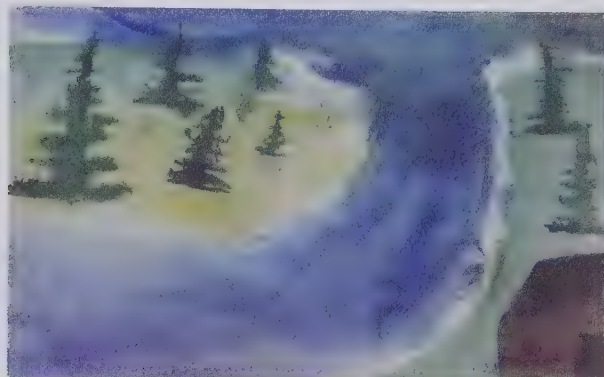
The image-making component of this workshop provided the context and tools through which young people could participate in a Tłıchǫ storytelling process.

The notion of being strong like two people, was addressed throughout the week when describing the importance of elders working with youth, and also when explaining how this project was attempting to merge traditional knowledge with art and animation media. The fact that students were participants and image-makers was key to this research. By contributing visual material to the animated film, young members of the community became engaged in the contemporary interpretation of a traditional oral narrative, thereby providing an example of cultural revitalization through intergenerational collaboration.

Below: students using watercolour and painting on film during the workshop.



Student work



Student work within the animated storyworld



Above: Student work created during the April workshop in Behchokō (left side), along with stills showing the artwork integrated into the animated film (right side).

Thursday to Friday

The final two days of the workshop involved an animation exercise, and a final screening, along with feedback from students in the form of a questionnaire.

Activities during this time provided a new way of visualizing the narrative, and an opportunity for participants to see the results of their work in the form of film and video projections. Feedback from students allowed for the participatory experiences, along with issues of storytelling and language, to be addressed within the framework of this research.

The exercise presented to students on Thursday, the 26th, consisted of a technique known as cameraless animation, which involves mark-making and scratching directly on to clear film – in this case I brought clear 16mm leader which was projected on Friday, once the pigment had dried. Cameraless animation was developed by Scottish-Canadian filmmaker Norman McLaren.¹⁴ Using this technique, images are ‘engraved on film’.¹⁵ In the workshop, students were asked to interpret landscapes or parts of the story using this approach. The activity allowed for the creation of dynamic, animated footage relatively quickly, within an hour of class time. The footage created was not included in the animated version of *The Woman Who Came Back*, however, the succession of rapidly shifting colours, forms, and textures found in the cameraless animation made by students was a visual approach that I applied in the rendering of Wanik’wo and other human figures in the final piece.

The projection of this footage, along with a short movie showing student illustrations created earlier in the week, pieced together in *Adobe After Effects*, was

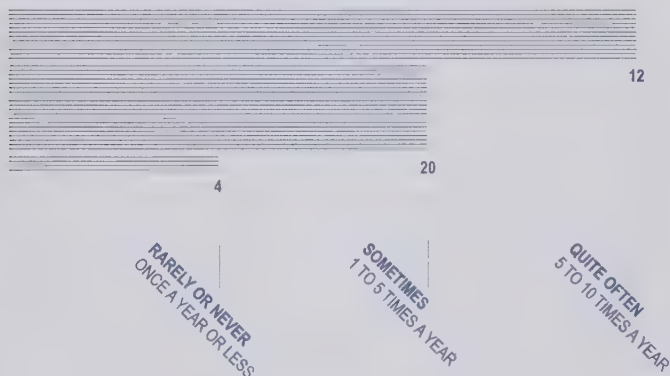
14. National Film Board of Canada, “Our History” accessed July 24, 2013, <http://www.nfb.ca/history/1950-1959>.

15. Ibid.

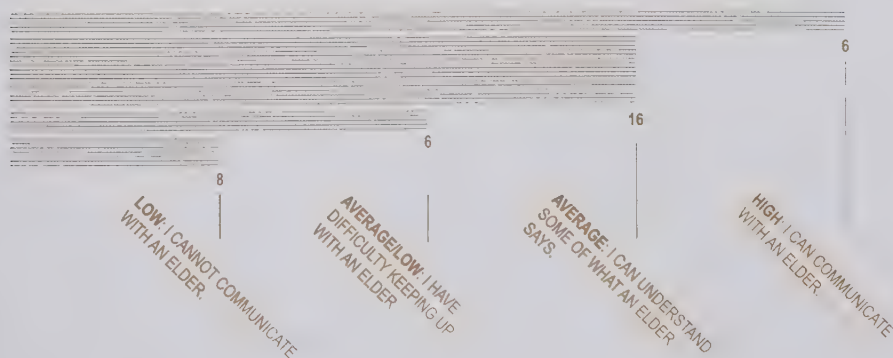
shown on Friday. These screenings presented work produced throughout the workshop in a time-based context, and gave an initial impression of how the final animated story world of Wanik'wo would look.

After the screenings on Friday, students filled out a short questionnaire asking about their perceptions of traditional storytelling in the community, their use of the Tłıchq language, and their thoughts on the workshop. Thirty six students filled out and returned this document. In concluding this section I will share the results of some of these questions.

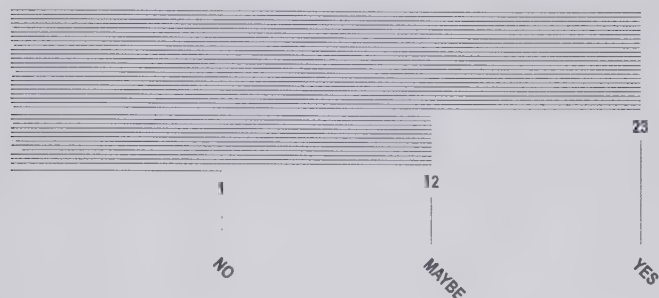
How often were Tłıchq stories told to you while growing up?



At what level can you understand or communicate in the Tłıchq language?



DO YOU THINK WORKSHOPS LIKE THIS CAN HELP
YOUTH GET MORE INTERESTED IN TRADITIONAL STORIES?



16. Scott, *Talking Tools*, 254.

17. Scott, *Talking Tools*, 255.

The response to these questions reflects the use of the Tłıchq language and the practice of storytelling in Behchokò. Although a majority of students can understand the language of their grandparents, and continue to hear stories, the context for traditional cultural practices has shifted over the last decades. Patrick Scott describes how ‘as recently as the 1960s, Dene youth would be happy to gather firewood and fetch a pail of water for the elders in the hope that they would hear a story’.¹⁶ The response also suggests that storytelling workshops involving traditional and contemporary methods can help in the revitalization of Tłıchq narratives. The notion that Dene oral stories can be sustained through the use of contemporary approaches is also described by Scott.

I believe it is vital that the current generation of Dene find the tools to ensure the sustainability of their oral tradition, not as a legacy of a bygone era, relegated to their museum archival data bases but as a modern life force, vibrant even in the wake of the contemporary electronic age, for storytelling is an inter-generational binding force.

Old tools must be sharpened and new ones utilized.¹⁷

Throughout his writing, Patrick Scott emphasizes the idea that stories cannot be simply recorded and archived, rather it is key to ensure that stories are brought back to life and made relevant in a contemporary context. The role of community youth, as contributors to the visual translation of the narrative, has been an important part of this research. This level of engagement and contribution by youth and elders of the community provides an example of how Tłı̨ch̓ cultural knowledge can be revitalized.

THIRD VISIT: JULY 17 TO 19, 2012



The July workshop consisted of a two-day, on-the-land culture camp in which elders shared further information about the story of Wanik'wo. After arriving on July 17, the storytelling sessions and activities took place on the 18th and 19th. This event provided another opportunity for youth from the community to participate in storytelling and image-making activities. I travelled to Behchokò with a camera operator, Mike McLaughlin who came from Edmonton and recorded parts of the visit. Upon arrival we met with Tony Rabesca to organize the schedule for the culture camp.

Above: Liza MacKenzie (left), and Monique MacKenzie (right) cover the tent ground with spruce branches on the first day of the culture camp.

The following day, most of the time was spent in a large tent set up for the storytelling sessions. After elders covered the floor area with spruce boughs, we entered and sat inside. Elders Robert MacKenzie, Liza MacKenzie, Monique

MacKenzie, along with Tony Rabesca, Mike McLaughlin, two students from the high school, and I introduced ourselves. After a brief prayer ceremony, another version of the story (transcribed in chapter 2) was shared by Monique MacKenzie. Further descriptions about the protagonist's journey, clothing, and life were provided later in the morning. Discussions involving traditional knowledge, along with stories of life on the land, filled the remainder of the day. The storytelling session on this first day of the culture camp provided further information about the story and its protagonist.

18. Below: An image demonstrating the use of a traditional trap during the July culture camp (left), and the subsequent incorporation of this visual in the animated film.

A Geographical Methodology

On day two of the July workshop, a journey into the bush complemented the narrative research by exploring the journey of Wanik'wo, through the eyes of elders, on the land. Guiding us into a forest area near the Russell Lake camp, elders described traditional knowledge that Wanik'wo could have used in the 1700s. Hands-on demonstrations included the use of a traditional trap that was recorded, subsequently animated, and used in the film.¹⁸



Elders also described how the light, soft wood from balsam poplar trees was used as a tool. Liza MacKenzie provided a brief explanation of a traditional approach combining the use of this wood and caribou bone to scrape animal hide: 'The ladies used to chop it down about maybe three feet long... and used to shave off the surface until there's nothing left but just the wood, and they used to use that to scrape hides off'.¹⁹

Explorations of traditional knowledge during day two of this workshop reflected Jon Anderson's notion of a 'geographical methodology'.²⁰ As we walked through the bush elders demonstrated how 'old inscriptions of meaning could be created' and 're-encountered'.²¹ During this part of the research, materials found in the forest area near the camp elicited knowledge of tools, traps, and memories of life on the land. Information passed down from previous generations was articulated by elders through movement and physical interaction within the Tłı̨chǫ landscape. The combination of meaning and memory brought out through a hands-on engagement with the surrounding environment is also discussed by Anderson when he writes how 'time alongside practice sediments meaning onto places, with personal memories meshing with cultural knowledge'.²²

This excursion into the bush expanded the narrative-based research with elders, from oral storytelling to a geographical methodology, in which walking and talking on the land generated further knowledge to be included in the animated film. Working with members of the Behchokò community in a meaningful geographical context provided an opportunity for information to emerge through a process of travelling on foot. Knowledge gathered in this part of the research produced

19. Liza MacKenzie (translated by Mary Rose Lafferty) in discussion with the author, July 2012.

20. J. Anderson, "Talking whilst walking: a geographical archaeology of knowledge," *Area* 36, no.3 (2004): 260, <http://onlinelibrary.wiley.com/journal/10.1111/ISSN1475-4762>.

21. Anderson, "Talking whilst walking", 258.

22. Anderson, "Talking whilst walking", 256.

further insight into traditional ways of knowing and the story of *The Woman Who Came Back* through conversations on the land.

23. Mark Antliff and Patricia Leighton, *Cubism and Culture* (London: Thames & Hudson, 2001), 160.

Illustrations from the land

During the afternoon of day two, after the excursion into the bush, youth from the community participated in an image-making workshop consisting of watercolour and collage activities using materials found on the land. This workshop involved participatory experiences as discussed in the first visits to Behchokò. Community youth interpreted Tłıchq landscapes, and represented moments from the story of *The Woman Who Came Back*. Participants were encouraged to apply collage techniques which, historically, rejected stable materials and the 'mystified act of painting' in favour of 'cutting, placing, and gluing' impermanent materials.²³ Unlike the cubist practice of collage, however, youth in this workshop made use of leaves, pinecones, twigs, and other material found on the land instead of mass-produced printed components.

During an initial demonstration showing this technique, participants were also introduced to rudimentary forms of print-making using the veiny side of leaves. Some of the work created during this workshop is shown on the following page.

The combined use of land-based materials and watercolour as illustration media during the culture camp provided a new means and approach through which to communicate this traditional Tłıchq narrative. Embedded within narrative-based



research, this hands-on image-making session offered young participants tools with which to visualize cultural knowledge and contribute imagery to the final research outcome.²⁴

24. Top: collage illustration of a cabin created during the culture camp (left), along with its subsequent adaptation to the animated film (top right). Accompanying images include the rendering of the cabin illustration, along with other collage and watercolour pieces.

Fourth Visit: May 6 to 17, 2013

My final visit to Behchokò, from May 6 to 17, involved the audio recording of *The Woman Who Came Back* narration into both Tłıchq and English. Once the edited film was ready for projection, Tony Rabesca and I organized several screenings in the community. This trip to Behchokò consisted of a twelve-day stay with opportunities for further interaction with members of the community and a chance to receive feedback on the final animated film project.

The text, on which the film's narration is based, is taken directly from the (translated) versions of the story shared by elders in April and July of 2012. I pieced the following text together after several readings of the transcriptions from the storytelling sessions (this is the final English version of the narration after minor changes were made by members of the Tłıchq Community Service Agency – amendments included the changing of the word musket to rifle.

Long ago, the Tłıchq used to struggle to survive through many hardships. Sometimes, there was a lack of food. The people were scattered in small groups. There were camps all over the region – all the way to the barren lands.

One day, a Chipewyan group attacked a Tłıchq camp. They took everything and killed everyone. Everyone, except one woman. They kept her alive, so she could sew their clothes and moccasins as they travelled.

The woman had lots of knowledge and skill. She was good with her hands. She could sew and repair clothes and was good at making dry meat and tanning hides.

After a long journey, the kidnappers went to do some trading and told her to stay behind. When they left, she followed them to what looked like three large stones. They were cabins – it was the first time she saw homes like this. As the kidnappers talked about selling animal skin with the manager, she saw a white lady inside one of the cabins – this was the manager's wife. She decided to sneak up to the house.

She communicated with the white lady through body language and gestures – explaining how the fur that her kidnappers were selling did not come from wild animals. They were really selling the scalps of her relatives. The white lady told her husband. He chose to no longer deal with these people. The kidnappers were killed.

The lady stayed with the manager and his wife for over a year. During that time they taught her new skills and technology. This was the first time a Tłıchq encountered non-aboriginal people. She learned how to handle an ax and chop wood. She learned how to use a musket. She was introduced to matches.

With her new survival skills, the couple decided to send her back home. She was told that her tribe should trade directly with them. This would be the beginning of a new chapter for the Tłıchq – opening up a friendly

dialogue and connection to the outside world. With new technology and traditional knowledge, she was strong like two people. She survived the long journey home.

25. Scott, *Talking Tools*, 240.

She wanted this story to be carried from generation to generation. When she came back to her people, she told them what happened to her. Her experience of being kidnapped, meeting non-aboriginal people, what she went through during that time, and the long walk back home. She would share stories with people in her camp and told everyone: from now on repeat this story, so it's carried forward to other generations.

Her name was Wanik'wo.

The intention in piecing together this text was to ensure that the key events from the story were told, and that the words complemented the animated visuals which were created before the recording of the narration. At times, the narration communicates the absence or ambiguity of the accompanying imagery. For example, during the scene showing a burning house, the narrator says 'the kidnappers were killed'. The choice of illustrating this moment in the story with a burning house, is based on versions of *The Woman Who Came Back* provided by Patrick Scott in which Wanik'wo's captors are burned inside a house.²⁵

An aspect of this story that needed to be conveyed through both image and voice was the highly skilled nature of the protagonist. It is for this reason that she is described and shown sewing, chopping wood, and using a musket. These

moments reflect the Tłıchq notion of 'dò edàezhe', which translates to a person with traditional skills and knowledge, as described in Chapter 2.²⁶

I chose to finish the narration with elder Monique MacKenzie's intergenerational reference in the story: "...from now on repeat this story so it's carried forward to other generations".²⁷ Members of the TCSA, however, preferred to end the film with the name of the protagonist; therefore, the final sentence in the story reads: "Her name was Wanik'wo".²⁸

The English to Tłıchq translation of the script was provided by Mary Siemans and Tammy Steindwand. The spoken narrations were provided by Rosa Mantla (in Tłıchq) and Tammy Steindwand (in English). The version of the film included with this thesis document provides the Tłıchq narration (screened in Behchokò) with English subtitles.

There were five screenings of *The Woman Who Came Back* during my visit to Behchokò. The first, and most important screening was for the group of elders who shared versions of this story during research in 2012. As described in Chapter 2, this projection took place in the TCSA building in Behchokò, on the afternoon of May 15, 2013. The approval of the film, by elders, was an important step before further screenings could take place in the community. As 'the keepers of Dene history', their backing would facilitate future support from the Tłıchq Government for this type of research.²⁹

26. Lafferty, "Dò Edàezhe", 217.

27. Monique MacKenzie (translated by Mary Rose Lafferty) in discussion with the author, July 2012.

28. Rosa Mantla and Tammy Steinwand recommended finishing the story with the name of the protagonist.

29. Scott, *Talking Tools*, 19.

The next presentation of the film took place the following day – Thursday, May 16. During the morning there was a screening, organized at the Tłıchq Government building, followed by an ongoing series of afternoon screenings inside a large hall at the Culture Centre (all public screenings were organized by Tony Rabesca). Inside the hall we set up over twenty chairs in front of the screen and waited for people to drop by (the culture centre is a main social hub in Behchokò). Throughout the afternoon the film was shown ten times to rotating groups of people. The audience number varied from as little as three, to as many as twelve people.

The final two screenings took place at Elizabeth MacKenzie Elementary School, and Chief Jimmy Bruneau High School on the morning of Friday, May 17. In both cases, students from all grades attended the screenings. The presentation at the elementary school included a brief introduction of the project, by Tony Rabesca and me, as we talked about traditional storytelling and animation, followed by a brief question and answer period after the viewing.

The multiple screenings between Wednesday and Friday, along with the translation, recording, and final editing of the narration during the previous week, provided a meaningful conclusion to this project. The involvement by various members of the community in the fine-tuning of the English and Tłıchq narration reinforced the collaborative work encouraged during earlier visits in 2012. The screening of the animation to the group of elders who originally shared versions of the narrative brought the story back, full circle, to the starting point of this research.

Chapter 5

Drawing Lines

The journey of Wanik'wo, shared by elders in Behchokò illustrates the fundamental role of walking in traditional Tłıchq society. As described in this and other oral stories, the act of walking was an essential part of traditional life that produced 'visible... well-worn footpaths' throughout the Tłıchq region.¹ Today, footpaths and trails remain visible across the land, as physical evidence of how previous generations 'walked almost everywhere in all seasons'.²

The image of a vast geographic area made up of "interlaced trails" or "entangled lines" embodies the traditional practice of travelling and acquiring knowledge on the land.³ Using drawing as a methodology, I have attempted to reflect Wanik'wo's journey, and the enduring trails embedded in the land, through repetitive gestural hand movement in the process of drawing. Thousands of sketches, rendered by hand, were brought together and used to visualize the story of *The Woman Who Came Back* in the form of an animated film. Like the Dene wayfarer, whose walking is 'rhythmic and repetitive' but constantly adapting to the flux of the surrounding environment, the repeated execution of drawn material requires manual gesture with continual corrections and adjustments to an evolving story world.⁴ The drawings were made on transparent sheets, and are at times sketchy and imperfect, revealing eraser marks and damages to the paper surface. Collectively, these drawings tell a story, but also reveal the evolving relationship and tension between 'practitioner, tool, and material'.⁵ As designer David Pye has stated, there is 'continuous attention and correction' involved in working with hand-held tools.⁶ Throughout this research, I considered the use of traditional

1. Andrews, Thomas D, "There will be many stories": museum anthropology, collaboration, and the Tłıchq (PhD diss. University of Dundee, 2011), 37.

2. Andrews, "There will be many stories", 29.

3. Ingold, *Being Alive*, 71.

4. Ingold, *Being Alive*, 53.

5. Ingold, *Being Alive*, 58.

6. Ibid, 58.

drawing media (as opposed to the exclusive use of computer-generated graphics), as an appropriate embodiment of an oral story that reveals human movement, the use of manual tools, and adaptation to a changing environment.

Presenting these sketches in an animated form reveals a sense of movement that is often initiated by lines that appear and disappear against changing background imagery. Twenty-four drawings were made for every second of character movement as the protagonist of the story is shown walking through Tłıchq̓ landscapes painted by Behchok̓ youth. Reflecting one of the concerns of this project – that of narrative revitalization – this film often makes formal reference to the methods of ‘early animations’ from the first decade of the 1900s, in which ‘giving life to things’ through the drawing of lines was an essential aspect of this emerging art form.⁷ In one of the earliest examples of traditional, hand-drawn animations (Emile Cohl’s *Fantasmagorie*, 1908), the work reveals how ‘a single point or line can quite literally become the starting point for all sorts of new... images’.⁸

In contemplating Arctic culture, Rudy Wiebe writes that ‘as soon as a person moves he or she becomes a line. People are known and recognized by the trails they leave behind’.⁹ Tim Ingold describes ‘the texture of the lifeworld’ as a ‘meshwork of entangled lines of life, growth and movement’.¹⁰ Similarly, the texture of an animated story world, made using a traditional, frame-by-frame technique points to what Telotte refers to as the ‘governing principle’ of ‘the line’ and ‘the power of transformation’.¹¹

7. Telotte, *Animating Space*, 29.

8. Telotte, *Animating Space*, 28.

9. Rudy Wiebe, *Playing Dead: A Contemplation Concerning the Arctic* (Edmonton: NeWest, 1989), 15.

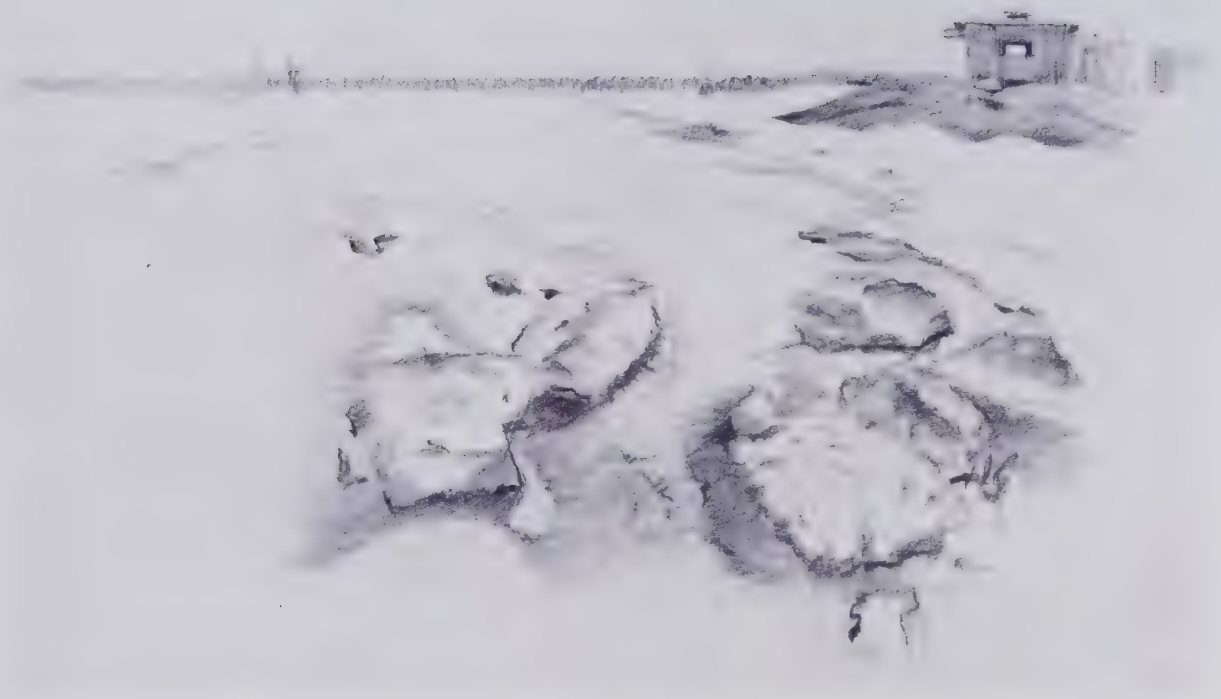
10. Ingold, *Being Alive*, pp. 63-69.

11. Telotte, *Animating Space*, pp.27-31.

In saying that 'drawing is fundamental to being human', Ingold refers not only to mark-making on paper, but also to walking and human gestures that 'leave traces or trails, on the ground or some other surface'.¹² It is this expanded notion of line-work, that is central to Ingold's writings, Tłıchq̓ ways of knowing, and traditional hand-drawn animation.

12. Ingold, *Being Alive*, 177.

Conclusion



As I am drawing the snow-covered shoreline and drifting ice on the west side of Behchokò, I become aware of an empty wooden house jutting out of the rocks and decide to include it in my drawing. It is interesting to compare the irregular forms of the rocky shoreline and the stark geometry of this old structure. Showing signs of weathering and aging, this house sits awkwardly upon an uneven surface. Half of the building's floor rests on hard ground while the other half appears suspended over a section of undulating rock. Below this part of the house, wooden supports are wedged between the lowered part of the rock surface and the built foundation to provide a level, horizontal placement. This juxtaposition illustrates a relationship which, beyond architecture and nature, is reflective of different cultural forms.

Above: View of the Behchokò shoreline and distant trees on the other side of Marian Lake.

The contrast and relationship between this built structure and its surrounding environment provides a meaningful visual through which to describe some of the post-colonial challenges of Tłıchq society. As the region enters its eighth year of self-government, communities like Behchokq continue to address the evolving significance of being 'strong like two people'.¹ By reflecting the strengths of two cultures, Chief Jimmy Bruneau's words provide a powerful vision for current and future generations, however, the abrupt changes in lifestyle and education over the past century make it difficult for young people to remain knowledgeable, let alone grounded, in traditional practices such as storytelling. Contemporary youth are embedded in a media landscape that bears little resemblance to the life and language of elders who were raised in the bush.² The old house built over a rock, as described in the above paragraph and accompanying sketch, is symbolic of two different cultural realities: a 'modernist project' built over a traditional, land-based way of life.³

The idea of being strong like two people, however, can provide new and meaningful direction for projects that attempt to maintain traditional knowledge. The intercultural reality of Tłıchq society is an opportunity for unique post-colonial expressions in creative domains. Tony Rabesca, has described the potential that creative research may have for opening up new paths for members of the community.⁴

Intergenerational projects, like the one described in this thesis, attempt to create new paths for collaborators from inside and outside the region involved in cultural preservation and revitalization. The methodology behind this research was care-

1. Zoe, "Trails of Our Ancestors: Building a Nation," 13.

2.. Scott, *Talking Tools*, 139

3. Tuhiwai Smith, *Decolonizing Methodologies*, 59.

4. Tony Rabesca, in discussion with the author, May, 2013.

fully considered to ensure community-based engagement, and an outcome that was both meaningful and valuable to members of the Tłıchq region. The film that emerged through this research is ‘communicable knowledge’ that can be applied in cultural and educational contexts.⁵ As a collaboration, this research is also an attempt, on behalf of the community, to recover and revitalize a story from the past, an exercise which according to Tuhiwai Smith is bound to the recovery of ‘language and epistemological foundations’.⁶ As described in earlier chapters, the story that has been explored and animated through this research project originates from the time period right before and after the Tłıchq region became a ‘newly named land’.⁷ This narrative research, therefore, has explored knowledge from the time of first contact, further emphasizing the coming together of different cultural knowledge.

The methods applied in this project combine indigenous research with art and design practice. The unique combination of storytelling, listening, sharing, travelling, drawing, and animating, provided an alternative to the conventional documentation of stories, initiated and controlled by an investigator, more commonly found in social science research.⁸ This project engaged various community members in an attempt to situate Tłıchq storytelling in a dynamic, contemporary context. By engaging elders and youth in this project, this story was not merely documented, it was brought back to life within the social fabric of the community. Elders were not only telling a story, they were passing knowledge on to youth, and describing ways of knowing on the land. Likewise, young students not only listened to a story, they participated in the visualization of an animated version of Wanik’wo’s journey. The film that resulted from this collaborative work provides a tool through

5. Archer, *The Nature of Research*, 11.

6. Tuhiwai Smith, *Decolonizing Methodologies*, 39.

7. Tuhiwai Smith, *Decolonizing Methodologies*, 51.

8. Scott, *Talking Tools*, 6.

which further interpretation and knowledge may emerge – the sharing of stories by elders, after the first screening in May of 2013, provides an example of how the animation can be a catalyst for further knowledge exchange.

Research that incorporates the Tłıchq̓ notion of being strong like two people, embraces a bicultural agenda, involving oral and land-based knowledge with (in this case) art and design practice. Research into the telling of this Tłıchq̓ story, took place through the practice of design, illustration, and animation. Community-based and participatory, this thesis project has evolved through a series of collaborative activities bringing together traditional and contemporary narrative forms. The strength of this project lies in the synergy between generations, multiple approaches to storytelling, and complementary ways of knowing.

9. Zoe, "Trails of Our Ancestors: Building a Nation," 13.

Future Directions: Being 'Strong Like Two People'

This research was developed through a range of organizational activities for community workshops, open-ended collaborations during storytelling sessions, and rigorous technical work at the film production phase. The project was led by elders during the initial narrative research, and visual explorations by youth involved a collaborative image-making process. Final aesthetic and compositional decisions within the film were made during the production phase in which oral versions of the story guided the visual development of the animation. The process of piecing together illustrated material within the digital story world, and the final editing of the animation was akin to the experience of collage making.

Rather than following a storyboard, this film was developed through an adherence to oral versions of Wanik'wo's journey, involving drawing, layering, blending and dissolving of visual material.

The process, methodology and journey described throughout this research is part of an ongoing collaboration with members of the Tłıchq region. The relationship that emerged through the creation of this film will continue to evolve within the context of a PhD that I will pursue in Human Ecology at the University of Alberta. Research developed as part of this Master of Design thesis has provided a collaborative context in which to explore the contemporary significance of being 'strong like two people', through Dene ways of knowing, and the practice of art and design.

10. Zoe, "Trails of Our Ancestors: Building a Nation," 13.

Postscript

Animating an Oral Story

HYBRID ANIMATION

The production of *The Woman Who Came Back* animation involved a combination of participatory, illustrative, and computer-based approaches. Emerging from the storytelling sessions in Behchokò, this film embodies the collaborative work between members of the community and me. In describing the process of developing this animation I will refer to three key elements of the production: the illustrated work of student participants, the technique of rotoscoping, and the use of *Adobe After Effects* software to create the film. This eclectic combination of methods reflects the merging of traditional and contemporary knowledge – a key part of this research. Through the production of this film, traditional, hand-generated illustrations were brought to life within a digital story world.

Student work used in this film emerged from workshops at Chief Jimmy Bruneau High School in Behchokò in April and July of 2012. The work produced by participants consisted of illustrations of Tłıchǵ landscapes using watercolour and collage. All landscapes shown in the film were made using elements, textures, or full illustrations created by students in the workshops. Within the animation, landscapes are separate, background layers, behind figures. The background images, are overlaid with moving figures (made of twenty-four drawings for every second of footage). This technique of juxtaposing painted images for the background, rendered only once, with moving characters (drawn many hundreds of times) was pioneered by Earl Hurd, working for Bray Productions, the major American animation studio from 1914, to 1920.¹ This technique continues to provide one of the most efficient ways of creating an illusion of movement, as

1. J.P. Telotte, *Animating Space: From Mickey to Wall-E* (Lexington: University Press of Kentucky, 2010), 31.

only character images need to be redrawn. Within *After Effects*, as I will describe shortly, this efficiency and sense of motion is enhanced by specific camera tools available within the program.

Throughout the animation of *The Woman Who Came Back*, a rotoscoping technique was used to create figure movement. Rotoscoping is described by J.P. Telotte as a form of 'hybrid animation' involving the manual tracing of recorded live-action movement.² One of the earliest and most sophisticated examples of rotoscoping is found in the American-based work of the Fleischer Brothers who, between the 1920s and 1940s developed this technique 'designed to facilitate the animation process by allowing the animators to trace real motion, to place their animated figures... in what seemed to be real-world contexts'.³

To animate character movement, I began by recording live-action footage of a person. I worked with actress Reneltta Arluk, who interpreted Wanik'wo's gestures, walking, and tool-use, based on oral versions of the narrative. Footage of Reneltta Arluk, was then imported from a standard definition camera into imovie software program, and subsequently exported as JPEG frames (24 per second). Over 4,500 individual tracings and/or sketches were created to produce figure

2. Telotte, *Animating Space*, 17.

3. Ibid, 17.

Below: An image of Reneltta Arluk interpreting the movement of Wanik'wo, along with an animated frame tracing the live-action footage.



movement and other graphic elements that appear to move on screen. Of these drawings, approximately 4,000 were used in the final edited version of the film. Drawings were made on *Canson* acid free tracing paper – usually these drawings began by placing the sheet over a computer screen to trace pictures of Reneltha's interpretation of Wanik'wo. Once traced, further coverage with *Prismacolor* markers, graphite, and at times pencil crayons were used to add detail, texture, and volume to each drawing.

A makeshift animation stand was created to photograph each illustrated image. A Canon Rebel XSi camera with a 60mm f/2.8 macro lens (approximately 140 cm off the ground) was fixed to a tripod, and with the lens pointing down toward a table surface (50 cm from the ground) rapid photographs of each frame were taken using a shutter release. On the table surface, drawings were positioned in the same place for each photograph. Blocks of steel marked the precise placement of the top and left side of each drawing. By sliding the top and left side of the sheets to the edge of each block, and by not moving the tripod, consistent image-capture was achieved.

The results of this technique, involving the tracing of movement, rendering of form, and subsequent photographing of each image, has provided a sense of figure motion that is realistic. The choice of using a realistic approach is based on references by Behchokq elders to the truthful nature of the story of *The Woman Who Came Back*. Elders referred to this narrative as history, and Monique MacKenzie, after sharing her version, indicated that events in the story were 'based on facts, not a legend' and that this was something that 'actually

happened'.⁴ I therefore avoided an extreme simplification of characters or 'a cartoon style' based on the reduction of 'graphic complexity'.⁵ Instead, I worked with a realistic approach based on the tracing of human movement, and reflective of the factual nature of the story as described by elders. As part of her research exploring local memories in rural Portuguese villages, Ana Isabel Afonso describes the use of realistic drawing as a powerful tool in the visualization of historic events.

...in methodological terms, the aesthetic and representational power of this approach became a valuable complement of lineal expression at different stages of research...⁶

Incorporating illustrated images that trace human gestures provided a visual approach that was both appropriate and flexible as an animation technique. Starting with graphite drawings (often followed by marker rendering) the beginning and end frames of character sequences were at times gradually dissolved using an eraser – a modified version of a technique used by South African artist William Kentridge.⁷ Combined with the generous use of negative space which at times clears the screen of visual information, the technique of erasing provides a smooth transition between scenes, and also emphasizes the evanescent nature of events in the physical world, kept alive in Dene culture through oral tradition.

Both the student artwork and the rotoscoped footage was brought together and configured in *Adobe After Effects*. This program was used for its ability to animate layers of rasterized imagery, and the availability of a camera and light tool that facilitates the rendering of environments that appear to be three-dimensional.

4. Monique MacKenzie (translated by Mary Rose Lafferty) in discussion with the author, July 2012.

5. Telotte, *Animating Space*, 31.

6. Ana Isabel Afonso and Manuel João Ramos, "New graphics for old stories: Representation of local memories through drawings," in *Working Images: Visual Research and Representation in Anthropology*, eds. Ana Isabel Afonso, Laszlo Kurti, and Sarah Pink (London: Routledge, 2004), 87.

7. Rosalind Krauss, "The Rock": William Kentridge's Drawings for Projection," in *The Sharpest Point: animation at the end of cinema*, eds. Chris Gehman and Steve Reinke (Toronto: YYZ Books, 2005), 98.

The positioning of the camera tool at different points, and using varying focal distances, on the *After Effects* timeline, also allows for the creation of footage in which the illustrated landscape appears to be entered and travelled by the viewer.

Illustrations and rotoscoped footage were imported from *Photoshop* as PSD files and *Quicktime* movies. The *After Effects* document file was 1920 x 1080 pixels, providing a high-definition version of the movie. These dimensions were used in order to provide an adequate resolution for viewing in a wide range of contexts, from movie theatre projections to streaming media. Optimal viewing contexts include high definition television (in a format of 1080p) or a full screen on a 21.5 inch computer monitor (set at a 1920 x 1080 resolution) with external speakers.

The final edit of the film was executed in *Adobe Premiere*, where the latest movie and sound files were merged. The audio primarily involved the spoken narration along with traditional drumming and singing recorded during the July culture camp (using Tony Rabesca's singing voice). Additional sound effects were found at freesound.org, 'a collaborative database of Creative Commons Licensed sounds'.⁸

The use of *After Effects* provided a powerful, contemporary tool through which to merge elements from the participatory research with rotoscoped footage. The final version of the animation reveals a story world that is in constant motion where line work emerges and dissolves into figure movement while illustrated landscapes appear to move across the screen. The combination of traditional illustration and contemporary digital tools further reflects the Tłıchǵ notion of being strong like two people.

8. "Welcome to Freesound" Freesound, accessed July 28, 2013, <http://www.freesound.org/>.

ANIMATION RESEARCH

Prior to beginning the film production of the *The Woman Who Came Back* I undertook a visual analysis of existing animation based on aboriginal stories. The majority of films explored are National Film Board of Canada (NFB) productions, ranging in style and time period. This process provided an overview of domestically produced work in the short film category, and revealed a broad range of visual approaches, with a majority of animations combining traditional and digital production methods – which I subsequently applied in the story of *The Woman Who Came Back*. The majority of narratives analyzed are pre-colonial, and are based on oral sources.

Through subsequent research, I have only come across one animation based on a Tłıchq oral story – *Wolverine: Devil of the North*, by Cogent/Benger Productions. Tom Andrews led me to an excerpt of this work on the Lessons from the Land website.⁹ The film was aired on Discovery Canada in 2001. The animation is digitally produced, and makes use of highly stylized character design, with many figures appearing in profile view, filled in with decorative, curvilinear line work.

Research into animation based on aboriginal stories has revealed a scarcity of works based on Tłıchq subjects. With four of the films based on Inuit stories, explorations of nationally produced work show a multiplicity of methods in the presentation of landscapes and characters. This analysis illustrates the multiple techniques and range of stylistic approaches that combine traditional and contemporary media.

9. "Excerpt from Wolverine: Devil of the North", Lessons from the Land, accessed July 29, 2013, <http://www.lessonsfromtheland.ca/video/wolverine.html>. Lessons from the Land is an interactive web exhibit through which a visitor can go on a virtual journey of traditional Aboriginal trails in the Northwest Territories.



Dreamtime Australia by Victor Holder

This animated film conveys the Australian Aboriginal notion of dreamtime. Viewed at: www.youtube.com/watch?v=1tpSvYE4.



Grabados Animados by Maria Carolina Crespo

This film is an animated representation of the original etchings by Peruvian chronicler Felipe Guamán Poma de Ayala (1556 - 1644), in which he tells of the indigenous vision of colonial Peru and the disappearance of the Inca way of life. Viewed at: www.youtube.com/watch?v=85UJ6zwLowY.



How People got Fire by Daniel Janke

'In the village of Carcross, in the Tagish First Nation, Grandma Kay invites the local children into her kitchen and tells them the traditional tale of how Crow brought fire to people. As the story unfolds in this animated short, we also meet 12-year-old Tish, an introspective, talented girl who feels drawn to the elder's kitchen. Here, past and present blend, myth and reality meet, and the metaphor of fire infuses all in a location that lies at the heart of this Native community's spiritual and cultural memory'.

"How People Got Fire" NFB, accessed December 10, 2011, http://www.nfb.ca/film/how_people_got_fire.



I am but a little Woman by Gyu Oh

'Inspired by an Inuit poem first assigned to paper in 1927, this animated short evokes the beauty and power of nature, as well as the bond between mother and daughter. As her daughter looks on, an Inuit woman creates a wall hanging filled with images of the spectacular Arctic landscape and traditional Inuit objects and iconography. Soon the boundaries between art and reality begin to dissolve'.

"I am but a little Woman" NFB, accessed December 10, 2011, http://www.nfb.ca/film/nunavut_animation_lab_i_am_but_a_little_woman/



Little Thunder Foundation

by Nance Ackerman and Alan Syliboy

'This animated short, inspired by the Mi'kmaq legend The Stone Canoe, explores Aboriginal humour. We follow Little Thunder as he reluctantly leaves his family and sets out on a cross-country canoe trip to become a man'.

"Little Thunder Foundation" NFB, accessed December 10, 2011, http://www.nfb.ca/film/vistas_little_thunder/.



Lumaajuuq by Alethea Arnaquq-baril

'This animated short is a tragic and twisted story about the dangers of revenge. A cruel mother mistreats her son, feeding him dog meat and forcing him to sleep in the cold. A loon, who tells the boy that his mother blinded him, helps the child regain his eyesight. Then the boy seeks revenge, releasing his mother's lifeline as she harpoons a whale and watching her drown. Based on a portion of the epic Inuit legend "The Blind Boy and the Loon".

"Nunavut Animation Lab: Lumaajuuq" NFB, accessed December 10, 2011, http://www.nfb.ca/film/nunavut_animation_lab_lumaajuuq/.



Owl and the Raven by Co Hoedeman

'Using life-like seal fur puppets, this animated short by Co Hoedeman tells the traditional Inuit tale of the owl and the raven. Why did the raven's feathers turn jet-black? And what did the owl have to do with it?'

"Owl and the Raven" NFB, accessed December 10, 2011, http://www.nfb.ca/film/owl_raven_eskimo_legend/



Qalupalik by Arne Papatsie

'This animated short tells the story of Qalupalik, a part-human sea monster that lives deep in the Arctic Ocean and preys on children who do not listen to their parents or elders. That is the fate of Anguti, a young boy who refuses to help out in his family's camp and who plays by the shoreline... until one day Qalupalik seizes him and drags him away. Anguti's father, a great hunter, must then embark on a lengthy kayak journey to try and bring his son home'.

"Nunavut Animation Lab: Qalupalik" NFB, accessed December 10, 2011, http://www.nfb.ca/film/nunavut_animation_lab_qalupalik/.



Summer Legend by Francoise Hortmann

'This animated short retells the Mi'gmaq legend of the great spirit Glooscap, who in the cold white dawn of the world, battled with the giant Winter in order to bring Summer to the North'.

"Summer Legend" NFB, accessed December 10, 2011, http://www.nfb.ca/film/summer_legend/.



The Bear Facts by Jonathan Wright

'In this animated short, a self-important colonial explorer emerges from a sailing ship and plants a flag on the Arctic ice, as a bemused Inuit hunter looks on. Then the explorer plants another, and another, and another, while the hunter, clearly not impressed that his land has been "discovered," quietly goes about his business. In this charming and humorous re-imagining of first contact between Inuit and European, Jonathan Wright brings us the story of a savvy hunter and the ill-equipped explorer he outwits'.

"Nunavut Animation Lab: The Bear Facts" NFB, accessed December 10, 2011, http://www.nfb.ca/film/nunavut_animation_lab_the_bear_facts/.

Postscript: Animating an Oral Story

		Dreamtime Australia	Grabados Animados	How People got Fire	I am but a little Woman	Little Thunder Foundation	Lumajutug	Owl and the Raven	Qalupalik	Summer Legend	The Bear Facts
Time period of story	PRECOLONIAL										
	CONTACT PERIOD										
	POSTCOLONIAL										
Content	SPIRITUAL										
	CULTURAL/HISTORICAL										
	COLONIAL										
Visualization of people and/or animals	REPRESENTATIONAL										
	STYLIZED										
	SYMBOLIC										
Storyworld represented through	ILLUSIONISTIC SPACE										
	SURFACE TEXTURE FLATNESS										
Landscape represented as	COLORFUL/VIBRANT										
	MONOCHROMATIC										
Produced by	NFB										
	OUTSIDE CANADA										
Animation Style	TRADITIONAL										
	DIGITAL										
Time of Production	2012										
	1970										
Voice of narrator	NARRATOR										
	ABSENCE OF NARRATION										
Source of story	ORAL										
	ORAL/WITTEN										
	WRITTEN										

Appendices

Ethics, documentation, and workshop handouts

ETHICS

Story-visions: The animated narrative as a form of community engagement and cultural continuity in Behchoko (Pro00023634)

Approved: April 4, 2012

Renewed: May 5, 2013

1.1 Study Identification

All questions marked by a red asterisk * are required fields. However, because the mandatory fields have been kept to a minimum, answering only the required fields may not be sufficient for the REB to review your application.

Please answer all relevant questions that will reasonably help to describe your study or proposed research.

- 1.0 * Short Study Title** (restricted to 250 characters): Story-visions: The animated narrative as a form of community engagement and cultural continuity in Behchoko
- 2.0 * Complete Study Title** (can be exactly the same as short title): Story-visions: The animated narrative as a form of community engagement and cultural continuity in Behchoko
- 3.0 * Select the appropriate Research Ethics Board** (Detailed descriptions are available by clicking the HELP link in the upper right hand corner of your screen): REB 1
- 4.0 * Is the proposed research:** Funded (Grant, subgrant, contract, internal funds, donation or some other source of funding)
- 5.0 * Name of Principal Investigator** (at the University of Alberta, Covenant Health, or Alberta Health Services): Adolfo Ruiz
- 6.0 Investigator's Supervisor** (required for applications from undergraduate students, graduate students, post-doctoral fellows and medical residents to Boards 1, 2, 3. HREB does not accept applications from student PIs) Gavin Renwick
- 7.0 * Type of research/study:** Graduate Student - Thesis, Dissertation, Capping Project

1.2 Additional Approval

- 1.0 * Departmental Review:** AR Art and Design Student

1.3 Study Funding Information

- 1.0 * **Type of Funding:** Other
If OTHER, provide details: The Edzo Institute (aboriginal-run non-profit organization in Yellowknife) will be providing some funds to cover travel expenses.
- 2.0 * **Indicate which office administers your award.** (It is the PI's responsibility to provide ethics approval notification to any office other than the ones listed below): Other
If OTHER, provide details: The Edzo Institute
- 3.0 * **Funding Source**
- 3.1 **Select all sources of funding from the list below:**
There are no items to display
- 3.2 **If not available in the list above, write the Sponsor/Agency name(s) in full (you may add multiple funding sources):** The Edzo Institute
- 4.0 * **Indicate if this research sponsored or monitored by any of the following:**
Not applicable

1.4 RSO Managed Funding

- 1.0 **If your funds are managed by Research Services Office (RSO), select the Project ID and title from the list below to facilitate release of your study funds.**
(Not available yet)
- 2.0 * **To connect your ethics application with your funding: provide all identifying information about the study funding – multiple rows allowed. For Project ID, enter a Funding ID provided by RSO/PeopleSoft Project ID (for example, RES0005638, G018903401, C19900137, etc). Enter the corresponding title for each Project ID.**

1.5 Conflict of Interest

- 1.0 * **Are any of the investigators or their immediate family receiving any personal remuneration (including investigator payments and recruitment incentives but excluding trainee remuneration or graduate student stipends) from the funding of this study that is not accounted for in the study budget?**
No
If YES, explain:
- 2.0 * **Do any of investigators or their immediate family have any proprietary interests in the product under study or the outcome of the research including patents, trademarks, copyrights, and licensing agreements?**
No

3.0 Is there any compensation for this study that is affected by the study outcome?
No

4.0 Do any of the investigators or their immediate family have equity interest in the sponsoring company? (This does not include Mutual Funds)
No

5.0 Do any of the investigators or their immediate family receive payments of other sorts, from this sponsor (i.e. grants, compensation in the form of equipment or
No

6.0 Are any of the investigators or their immediate family, members of the sponsor's Board of Directors, Scientific Advisory Panel or comparable body?
No

7.0 Do you have any other relationship, financial or non-financial, that, if not disclosed, could be construed as a conflict of interest?
No

1.6 Research Locations and Other Approval

1.0 * List the locations of the proposed research, including recruitment activities.
Provide name of institution or organization, town, or province as applicable
Research will take place at Chief Jimmy Bruneau High School in Behchoko, Northwest Territories. Students from the senior level art class will be participating in the workshop.

2.0 * Indicate if the study will use or access facilities, programmes, resources, staff, students, specimens, patients or their records, at any of the sites affiliated with the following (select all that apply): Not applicable

List all facilities or institutions as applicable: not applicable

3.0 * Indicate if the proposed research has received or will require ethics approval from other Research Ethics Board or institution. Choose all that apply: Not Applicable

If OTHER, list the REB or Institution: There are no items to display

4.0 Does this study involve pandemic or similar emergency health research?
No

5.0 If this application is closely linked to research previously approved by one of the University of Alberta REBs or has already received ethics approval from an external ethics review board(s), provide the HERO study number, REB name or other identifying information. Attach any external REB application and approval letter in Section 7.1.11 – Other Documents.

1.7 Instructor-led Course-based Application

Frequently, undergraduate courses incorporate class projects and other activities for the purposes of developing research skills. These projects may be carried out by individual students, small groups or as a single class project.

Examples of course-based research activities include:

- *Having students conduct interviews, administer standard tests, or distribute questionnaires to develop interview or questionnaire design skills, or*
- *Conduct "mini" research projects where students pose research questions, gather data from human participants, and analyse data for presentation*

Regardless of the activities, course-based student research assignments must be no more than minimal risk and the participants must be drawn from the general population and be capable of giving free and informed consent. In addition, the student projects must not involve deception, personal or sensitive topics, or physically invasive contact with the participants.

NOTE: All instructor-led course-based student research ethics application will be reviewed by Board 1. Please ensure you have selected Board 1 in the first page of this application.

- 1.0 * Provide Course Title:** Not applicable
- 2.0 * Provide a brief description of the research component in the course assignment(s), including the nature of the involvement of human participants** (i.e., methods, procedures, and work that students will hand in): Not applicable
- 3.0 * What is the goal of including research assignments in the course?** Not applicable
- 4.0 If there is a possibility that the research will involve participants who might not be capable of providing informed consent, provide details:**
- 5.0 Will any of the research study specifically target the involvement of Aboriginal People?**

1.8 Student Policy Education

- 1.0 * Explain how you will prepare your students to comply with Tri-Council Policy Statement (TCPS 2) guidelines and the University Human Research Ethics Policy in completing the course assignment(s). Attach any relevant materials to Section 7: Documents section of this form.**

2.1 Study Objectives and Design

- 1.0 Date that you expect to start working with human participants: 4/16/2012
- 2.0 Date that you expect to finish working with human participants, in other words, you will no longer be in contact with the research participants, including data verification and reporting back to the group or community: 9/28/2012
- 3.0 * Provide a lay summary of your proposed research suitable for the general public (*restricted to 300 words*). If the PI is not affiliated with the University of Alberta, Alberta Health Services or Covenant Health, please include institutional affiliation.

My thesis research will involve the creation of an animated film based on the Tlicho oral story of The Woman Who Came Back. Through participatory workshop activities I will collaborate with young members of the Behchoko, NWT community in the initial visualization of the story before starting the film production.

My research will consist of a workshop with young members of the community and consultation with elders and the local Culture Planning Committee. The workshop (April 16-20) will involve senior level art students from Chief Jimmy Bruneau High School in Behchoko. It will consist of art, design, and storyboarding activities allowing students to participate in the translation of this story into moving images. This workshop will also provide youth with basic training in animation, using traditional and computer media. I will visit Behchoko again in May (7-11) to further discuss the direction of the project with elders and members of the Culture Planning Committee.

The results of this workshop will provide visual research for the development of a short animated film based on the Tlicho story of The Woman Who Came Back.

- 4.0 * Provide a description of your research proposal including study objectives, background, scope, methods, procedures, etc) (*restricted to 1000 words*). Footnotes and references are not required and best not included here. Research methods questions in Section 5 will prompt additional questions and information.

Introduction and scope

My thesis research will involve the creation of an animated film based on a Tlicho oral story. Through participatory workshop activities I will collaborate with members of the Behchoko community in the initial visualization of the story before starting the film production. My objective is to create a sense of cultural continuity between traditional storytelling and young members of the community through the creative process of visualization and animation.

As a starting point, I will refer to the research of Dr Patrick Scott. His PhD thesis on Dene oral tradition included three documented versions of the story of The Woman Who Came Back. The story is based on a historic Dogrib figure, often known as the Tlicho Slave Woman. Her journey is an important record of the first Tlicho contact with Europeans, and the beginning of a new era for Dogrib society.

My research will be based on the collaborative visualization and creation of an animated short film based on this story. The collaboration will consist of a workshop involving students from Chief Jimmy Bruneau High School in Behchoko, community elders, and myself. As an animated story that will be narrated in Dogrib this project will result in a culturally meaningful film, providing participants with an opportunity to learn new approaches to image-making and acquire training in animation by exploring a traditional story.

Background and Methods

During the spring session of 2011, I was a teaching assistant in DES 538 (Community Design in Northern Canada) taught by Professor Gavin Renwick. One of the issues discussed in this course was the need to contextualize the stories of First Nations people within the modern world. This notion of cultural hybridity remains an important part of my thesis work.

Throughout this year I have been in contact with members of the Behchoko community (which I visited in February). Along with preparatory design work and literature reviews I have spent much of this year building a relationship and sense of trust with the Behchoko community.

Late last year I did a visual analysis of existing aboriginal animated stories in which I studied, among other things, storyworld, narrative content, time period, along with methods of visualizing characters and landscapes. This analysis has provided an important reference for my thesis work based on a range of projects including several NFB animations.

I intend to apply design methodologies throughout my research. From this perspective, I will refer to the “participatory experiences” described by researcher Elizabeth Sanders in which people become active participants in the design process through activities such as collage and map-making. Similarly, Gaver, Dunne and Pacenti have created engaging methods intended to reduce the distance between designer and participant.

The idea of reducing distances is an important part of my methodology as I build relationships in Behchoko, and design a workshop encouraging active participation. In *Decolonizing Methodologies*, Linda Tuhiwai Smith describes the concept of distance as impersonal, neutral and objective. In reference to social and cultural distance, chapter 9 of the TCPS2 describes the engagement between community and researcher before recruiting participants as a way of enhancing ethical practice – this is something I have attempted in my own thesis thus far.

My research is also informed by the work of Dr Patrick Scott, whose book, *Stories Told*, has been published by the CCI; and the PhD thesis of Dr Tom Andrews (archaeologist at the Prince of Wales Northern Heritage Centre in Yellowknife). Their research revolves around storytelling in a Dene context.

Workshop

There will be a workshop in Behchoko, followed by a second visit in which the project will be further discussed with elders. Students from an art class at Chief Jimmy Bruneau High School taught by Chez Clements will take part in the workshop.

Day 1: Project Introduction and storytelling with elders

After a brief project introduction, community elders will share a version of the story of *The Woman Who Came Back* with workshop participants.

Day 2a: Introduction to art methods and materials

On day 2 participants will be given a sketchbook and art supply kit which will be used throughout the workshop. Basic instruction in drawing, and visualization through the use of a sketchbook will be provided. An animation technique using 16mm film will also be introduced (participants will work on this throughout the workshop).

Day 2b: Visualizing landscapes and environments

This next part will involve discussions and exercises involving nature and landscapes. Exercises will include digital photography of the surrounding environment, collage and drawing exercises building on knowledge acquired in the first part of day 2.

Day 3 + 4: Visual explorations of character

Building on skills acquired in earlier exercises, participants will use drawing, collage, and basic digital illustration to explore the characters in the story.

Day 4 + 5: Visualizing the narrative

Using environments and characters developed in days 3 and 4, participants will create storyboards for the animated film.

Day 4 + 5: Animation

Animation will first be introduced and discussed in traditional terms, and will subsequently be explored using computer-based methods. Basic training in Adobe After Effects will be provided.

Second Visit (May 7 to 11 in Behchoko)

The second visit will consist of a culture camp with elders as suggested by Tony Rabesca. During this visit, the story and direction of the project will be discussed with elders and members of the Tlicho Culture Planning Committee.

Animation Production

Based on the work produced in the workshop, and discussions during my second visit, I will complete the animation throughout the summer. There will be regular contact between Tony Rabesca, members of the Culture Planning Committee, and myself.

- 5.0 Describe procedures, treatment, or activities that are above or in addition to standard practices in this study area (eg. extra medical or health-related procedures, curriculum enhancements, extra follow-up, etc):** none
- 6.0 If the proposed research is above minimal risk and is not funded via a competitive peer review grant or industry-sponsored clinical trial, the REB will require evidence of scientific review. Provide information about the review process and its results if appropriate.** not applicable
- 7.0 For clinical research only, describe any sub-studies associated with this application.** not applicable

3.1 Risk Assessment

- 1.0 * **Provide your assessment of the risks that may be associated with this research:**
Minimal Risk - research in which the probability and magnitude of possible harms implied by participation is no greater than those encountered by participants in those aspects of their everyday life that relate to the research (TCPS2)
- 2.0 * **Select all that might apply:** None
- 3.0 * **Provide details of the risks and discomforts associated with the research, for instance, health cognitive or emotional factors, socio-economic status or physiological or health conditions:** As a non-aboriginal researcher, I will be perceived as an outsider by the workshop participants.
- 4.0 * **Describe how you will manage and minimize risks and discomforts, as well as mitigate harm:** I will remain open and honest about the project, and discuss my reasons for involving young people from the community in the workshop; namely, to engage Tlicho youth in a contemporary visual translation of this traditional story.
- 5.0 * **If your study has the potential to identify individuals that are upset, distressed, or disturbed, or individuals warranting medical attention, describe the arrangements made to try to assist these individuals. Explain if no arrangements have been made:** My study will not involve the identification of upset or distressed individuals.

3.2 Benefits Analysis

- 1.0 * **Describe any potential benefits of the proposed research to the participants. If there are no benefits, state this explicitly:** Members of the Behchoko community participating in this workshop will become actively involved in the initial process of translating an oral story into moving pictures.
- Workshop participants will be taken through an engaging process of image-making and visual explorations, along with an introduction to animation software.
- The community involvement and learning experience resulting from these activities could be a catalyst for future visual storytelling projects.
- 2.0 * **Describe the scientific and/or scholarly benefits of the proposed research:**
This research will involve a design-based approach to knowledge translation bringing together oral storytelling, participatory methods, and art/design education. This project will also explore how engaging youth in visualizing a story can provide cultural continuity in a Dene context. This is the first time (to the best of my knowledge) that this story is being translated into images.
- 3.0 **Benefits/Risks Analysis: Describe the relationship of benefits to risk of participation in the research:**

4.1 Participant Information

1.0 * Who are you studying? Describe the population that will be included in this study.

Tlicho Dene youth from the Behchoko community. I will also be consulting with members of the Tlicho Culture Planning Committee and community elders.

2.0 * Describe the inclusion criteria for participants (e.g. age range, health status, gender, etc.). Justify the inclusion criteria (e.g. safety, uniformity, research methodology, statistical requirement, etc)

I am working with Behchoko youth because the oral story I am working with is a traditional Dogrib (Tlicho) narrative. By having young people involved in visualizing the story, there is an opportunity to establish cultural continuity between traditional storytelling, youth and contemporary forms of image-making/animation.

Members of the Culture Planning Committee and elders are necessary to provide guidance and consultation throughout the research process.

3.0 * Describe and justify the exclusion criteria for participants:

4.0 * Will you be interacting with human subjects, will there be direct contact with human participants, for this study?

Yes

5.0 Participants

How many participants do you hope to recruit (including controls, if applicable)

15

Of these how many are controls, if applicable (Possible answer: Half, Random, Unknown, or an estimate in numbers, etc).

If this is a multi-site study, for instance a clinical trial, how many participants (including controls, if applicable) are expected to be enrolled by all investigators at all sites in the entire study?

15

6.0 Justification for sample size:

7.0 Does the research specifically target aboriginal groups or communities?

Yes

4.2 Chart Reviews

1.0 Estimate the number of records you will access and provide the start and end dates of the data pull (e.g. We will review approximately 300 charts from December 2005 to November 2009.)

2.0 How will you receive the data:

- 3.0** If a member of the study team is pulling the data, does the individual normally have access to the records, eg for clinical purposes?
- 4.0** Will individual patient consent be sought or is a waiver of consent required? If requesting a waiver of consent, describe why it is not reasonable, feasible or practical to obtain consent

4.3 Recruit Potential Participants

- 1.0** Recruitment
- 1.1** How will potential participants be identified? Outline how you will identify the people who will be approached for participation or screened for eligibility.
This project will be part of a senior level art class at Chief Jimmy Bruneau High School in Behchoko. Students enrolled in the class can participate.
- 1.2** How will people obtain details about the research in order to make a decision about participating? Select all that apply:
- 1.3** If appropriate, provide the locations where recruitment will occur (e.g schools, shopping malls, clinics, etc.)
Chief Jimmy Bruneau High School in Bechoko.
- 2.0** Pre-Existing Relationships
- 2.1** Will potential participants be recruited through pre-existing relationships with researchers (e.g. Will an instructor recruit students from his classes, or a physician recruit patients from her practice? Other examples may be employees, acquaintances, own children or family members, etc)?
No
- 3.0** Outline any other means by which participants could be identified, should additional participants be needed (e.g. response to advertising such as flyers, posters, ads in newspapers, websites, email, listservs; pre-existing records or existing registries; physician or community organization referrals; longitudinal study, etc)
- 4.0** Will your study involve any of the following (select all that apply)?
None of the above

4.4 Third Party or Intermediary Contact Methods

- 1.0** If contact will be made through an intermediary (including snowball sampling), select one of the following:
- 2.0** Explain why the intermediary is appropriate and describe what steps will be taken to ensure participation is voluntary:

4.5 Informed Consent Determination

1.0 * Describe who will provide informed consent for this study (select all that apply).

- Not all participants will have capacity to give free and informed consent (e.g. children, individuals with cognitive impairments, etc)
- Third party consent will be sought

2.0 How is participant consent to be indicated and documented? Select all that apply:

- Signed consent form
- Explicit oral consent
- Assent (usually seen in conjunction with another consent process, most often a signed consent form)

Except for “Signed consent form” use only, explain how the study information will be communicated and participant consent will be documented. Provide details for EACH of the option selected above:

Workshop participants under the age of 18 will have parents or legal guardians sign a consent form. Before the workshop I will discuss the workshop/study information, and provide an assent form to be signed by participants.

When consulting with elders and members of the Culture Planning Committee I will not attempt to formalize the consent process through a form. Instead I will ask for oral consent – this means of providing consent is discussed in articles 3.12, 9.9 and 10.2 of the TCPS2 (I will document this consent in field notes). For all consent procedures, participants will be clearly informed about the research along with their option not to participate or to withdraw from the study.

3.0 Authorized Representative, Third Party Consent, Assent

3.1 Explain why participants lack capacity to give informed consent (e.g. age, mental or physical condition, etc.).

Participants will be under 18.

3.2 Will participants who lack capacity to give full informed consent be asked to give assent?

Yes

Provide details. IF applicable, attach a copy of assent form(s) in the Documentation section.

Consent and assent forms are attached in the Documentation section.

3.3 In cases where participants (re)gain capacity to give informed consent during the study, how will they be asked to provide consent on their own behalf?

4.0 What assistance will be provided to participants, or those consenting on their behalf, who have special needs? (E.g. non-English speakers, visually impaired, etc):

5.0 * If at any time a participant wishes to withdraw, end, or modify their participation in the research or certain aspects of the research, describe how their participation would be ended or changed.

In the consent forms, it is explained that participants may terminate their participation, withdraw or vary consent at any time before June 1, 2012 (which is when the animation production will begin). In these forms it is indicated that participation is voluntary and that participants may withdraw their material or withdraw from the research altogether before June 1 by contacting me (Adolfo Ruiz) – my contact information is provided on information letters, consent and assent forms.

6.0 Describe the circumstances and limitations of data withdrawal from the study, including the last point at which it can be done:

In the information and consent forms it is indicated that participants may withdraw their material at any point before June 1, 2012 (which is when the animation production will begin). Withdrawn material will not be included in the animated film and will not be referred to in any part of the thesis.

7.0 Will this study involve any group(s) where non-participants are present? For example, classroom research might involve groups which include participants and non-participants.

Yes

4.6 Reimbursements and Incentives

1.0 IF you are providing expense reimbursements, describe in detail the expenses for which participants will be reimbursed, the value of the reimbursements and the process (e.g. participants will receive a cash reimbursement for parking, at the rate of \$12.00 per visit for up to three visits for a total value of \$36.00).

There will be no incentives or reimbursements provided.

2.0 IF you will be collecting personal information to reimburse or pay participants, describe the information to be collected and how privacy will be maintained.

3.0 Will participants receive any incentives for participating in this research? Select all that apply.

Provide details of the value, including the likelihood (odds) of winning for prize draws and lotteries: There will be no incentives or reimbursements provided.

4.0 Excluding prize draws, what is the maximum value of the incentives offered to an individual throughout the research?

5.0 IF incentives are offered to participants, they should not be so large or attractive as to constitute coercion. Justify the value of the incentives you are offering relative to your study population.

4.7 Group Research Documentation

1.0 * How will you ensure that non-participants are not included in the study?

How will you ensure that data from non-participants are not used in the study?

Non-participants will be excluded from data-collection because they will not take part in the workshop activities.

During the recruitment process, how will you guard against peer pressure influencing an individual's decision to participate or not?

Taking place within an academic setting and involving both parental consent and participant assent will minimize the potential for peer pressure. The assent forms indicate that participants do not have to participate and can withdraw.

2.0 How will you provide appropriate activities for non-participants?

The teacher in the classroom may assist in technical aspects of the workshop involving crafts, digital technology, and overall scheduling of activities.

3.0 How will you address discomfort or disadvantage, if any, arising out of non-participation?

I will ensure that all participants know that they are under no pressure to commit time or energy that goes beyond their comfort level. Participants can request to withdraw from the research at any time before June 1, 2012 (which is when animation production will begin).

4.8 Aboriginal People

1.0 * If you will be obtaining consent from Elders, leaders, or other community representatives, provide details:

I have received a letter of support/approval from Tony Rabesca (Director of Language, Culture, and Communication for the Tlicho Government).

2.0 If leaders of the group will be involved in the identification of potential participants, provide details:

3.0 Provide details if:

- property or private information belonging to the group as a whole is studied or used;
- the research is designed to analyze or describe characteristics of the group, or
- individuals are selected to speak on behalf of, or otherwise represent the group

4.0 * Provide information regarding consent, agreements regarding access, ownership and sharing of research data with communities:

This research will result in a short animated film which will be shared with the community. Workshop participants will each receive a copy of the film, and arrangements will be made for a screening in Behchoko.

5.0 Provide information how final results of the study will be shared with the participating community (eg. via band office, special presentation, deposit in community school, etc)? Refer to 4.0.

6.0 Is there a research agreement with the community?

Yes

Provide details about the agreement or why an agreement is not in place, not required, etc.

The Tlicho Government has accepted my proposal for the workshop/research project from April 1 to September 28, 2012. I will be required to submit a copy of the completed film along with a report of the workshop/research. A letter of support referring to this agreement is attached in the Documentation section.

5.1 Research Methods and Procedures

Some research methods prompt specific ethic issues. The methods listed below have additional questions associated with them in this application. If your research does not involve any of the methods listed below, ensure that your proposed research is adequately described in Section 2.0: Study Objectives and Design or attach documents in Section 7.0 if necessary.

1.0 * This study will involve the following (select all that apply)

The list only includes categories that trigger additional page(s) for an online application. For any other methods or procedures, please indicate and describe in your research proposal in the Study Summary, or provide in an attachment:

- Interviews (eg. in-person, telephone, email, chat rooms, etc)
- Participatory Action Research
- Materials created by participants (eg. artwork, writing samples, etc)

2.0 * Is this study a Clinical trial? (Any investigation involving participants that evaluates the effects of one or more health-related interventions on health outcomes?)

No

3.0 If you are using any tests in this study diagnostically, indicate the member(s) of the study team who will administer the measures/instruments:

4.0 If any test results could be interpreted diagnostically, how will these be reported back to the participants?

5.2 Clinical Trial

1.0 Protocol

1.1 Protocol Number, if applicable

1.2 Protocol Date:

1.3 Clinical trials must be registered before participant recruitment can begin. Provide registry and registration number, e.g. clinicaltrials.gov:

2.0 Is this an investigator-initiated clinical trial?

*** Is this study authored, initiated and conducted by a researcher from the University of Alberta, Alberta Health Services and/or Covenant Health?**

No

*** Is this study authored or sponsored by any outside entity including, but not limited to, a pharmaceutical company or clinical research organization?**

No

3.0 * Does the study involve any of the following?

A drug, device, biologics, vaccine or natural health product not marketed in Canada?

No

A comparative bioavailability trial?

No

Use of a marketed drug, device, biologics, vaccine, or natural health product outside the parameters of its officially "approved use" by Health Canada?

No

If you have answered yes to any of the questions above, a Health Canada Clinical Trial Application (CTA) may be required. The investigator MUST coordinate with NACTRC for all Health Canada clinical trials. Please contact NACTRC at 407-3809 for assistance.

4.0 Trial Phase:

5.0 If applicable, describe the provisions made to break the code of a double-blind study in an emergency situation, and indicate who has the code:

6.0 If applicable, provide justification for using placebo or no-treatment arm:

7.0 If applicable, describe the clinical criteria for withdrawing an individual subject from the study due to safety or toxicity concerns:

5.3 Information for Ethics Review Fee

Researchers will be billed directly by the University of Alberta for REB Review Fees. Please enter information below as to who at your site should receive those invoices.

1.0 * Principal Investigator Contact Name *(this is the name of the person at your site locally who is responsible for receiving study invoices):*

Adolfo Ruiz

2.0 Position/Title: MDes candidate

3.0 * Office Address *(Office Address, City, Province or State, Postal Code):*

#405 10134-100 street. T5J-0N8

4.0 * Phone Number (*area code, phone number, extension*): 780-289-7915

5.0 * Email: adolfo@ualberta.ca

5.4 Data Safety and Monitoring for Clinical Trials

1.0 * Check one that most accurately reflects the plan for data safety and monitoring for this study:

The study will be monitored only by the study investigators.

2.0 * Describe data monitoring procedures while research is going on. Include details of planned interim analysis, Data Safety Monitoring Board, or other monitoring systems:

Artwork created by participants will be collected and applied in the animated film. As the film is edited, artwork (or elements of the artwork) may be modified to fit the requirements of the narrative.

3.0 * Summarize any pre-specified criteria for stopping or changing the study protocol due to safety concerns:

There are no anticipated safety concerns.

5.5 Use of Deception or Partial Disclosure

1.0 * Describe the information that will be withheld from, or the misinformation that will be provided to, the participants:

There is no information that will be withheld from the workshop participants.

2.0 Provide a rationale for withholding information:

N/A

3.0 Indicate how and when participants will be informed of the concealment and/or deception. Describe the plans for debriefing the participants. Indicate when the participants will be debriefed, and describe the nature and extent of debriefing:

N/A

4.0 Describe the procedure for giving the participants a second opportunity to consent to participate after debriefing. Explain if debriefing and re-consent are not viable:

N/A

5.0 Indicate how participants may follow-up with researchers to ask questions or obtain information about the study:

Contact information is provided on the consent form.

5.6 Sound or Image (other than audio- or video-recorded interviews) or Material Created by Participants

- 1.0 Explain if consent obtained at the beginning of the study will be sufficient, or if it will be necessary to obtain consent at different times, for different stages of the study, or for different types of data:**

The consent form signed at the beginning of the workshop will cover the use of artwork in the creation of the film.

- 2.0 At what stage, if any, can a participant withdraw his/her material?**

Participants can withdraw material at the end of the workshop, or through written request.

- 3.0 If you or your participant's audio- or video-records, photographs, or other materials artistically represent participants or others, what steps will you take to protect the dignity of those that may be represented or identified?**

Visual material that is created in this workshop will not be displayed in isolation, but as part of a visually layered and collaborative animated film.

- 4.0 Who will have access to this data? For example, in cases where you will be sharing sounds, images, or materials for verification or feedback, what steps will you take to protect the dignity of those who may be represented or identified?**

My research will be accessible to members of the academic community. The actual film may be accessible to a larger audience— this animation will consist of drawn elements and will not show still photographs of people.

- 5.0 When publicly reporting data or disseminating results of your study (eg presentation, reports, articles, books, curriculum material, performances, etc) that include the sounds, images, or materials created by participants you have collected, what steps will you take to protect the dignity of those who may be represented or identified?**

Images of the creative process will only show participants in the context of this project and/or creating artwork.

- 6.0 What opportunities are provided to participants to choose to be identified as the author/creator of the materials created in situations where it makes sense to do so?**

Participants can choose to not be identified as taking part in this workshop – this option is provided in the Consent for Acknowledgement.

- 7.0 If necessary, what arrangements will you make to return original materials to participants?**

I will photograph or scan artwork created by participants. Any art brought to Edmonton will be mailed back to the school for participants to pick up.

5.7 Interviews, Focus Groups, Surveys and Questionnaires

- 1.0 Are any of the questions potentially of a sensitive nature?**
No
- 2.0 If any data were released, could it reasonably place participants at risk of criminal or civil law suits?**
No
- 3.0 Will you be using audio/video recording equipment and/or other capture of sound or images for the study?**
Yes
If YES, provide details:
I may be recording audio sounds of nature within the area (for use in the film).
Participants (along with myself) will also be photographing the landscape around the community as part of the workshop activities.

5.8 Internet-based Interaction with Human Participants

- 1.0 Internet-based Research**
- 1.1 Will your interaction with humans occur in private spaces (eg. members only chat rooms, social networking sites, email discussions, etc)?**
No
- 1.2 Will these interactions occur in public space(s) where you will post questions initiating and/or maintaining interaction with participants?**
No
- 2.0 Describe how permission to use the site(s) will be obtained, if applicable:**
not applicable
- 3.0 " If you are using a third party research tool, website survey software, transaction log tools, screen capturing software, or masked survey sites, how will you ensure the security of data gathered at that site?**
not applicable
- 4.0 If you do not plan to identify yourself and your position as a researcher to the participants, from the onset of the research study, explain why you are not doing so, at what point you will disclose that you are a researcher, provide details of debriefing procedures, if any, and if participants will be given a way to opt out, if applicable:**
not applicable
- 5.0 " How will you protect the privacy and confidentiality of participants who may be identified by email addresses, IP addresses, and other identifying information that may be captured by the system during your interactions?**
not applicable

5.9 Investigational Drugs, Devices, Biologics, Vaccines or Natural Health Products

- 1.0** List all the investigational drugs, biologics, vaccine, natural health products, or devices used in the study. Enter the Health Canada No Objection Letter (NOL) control number and date of approval if available for the initial application and subsequent NOLs for amendments. Upload the NOL letter in the Documentation Section of your application.
- There are no items to display

5.10 Food, Nutrition, and Nutraceuticals Information

1.0 Product Source

- * **1.1** What is the source of any dietary products that participants will consume?

N/A

- * **1.2** Describe how you know that the products were produced within acceptable standards for food safety?

N/A

2.0 Safety Monitoring

- * **2.1** Is there any current recommendation that the use of the products identified requires any additional safety testing or monitoring?

2.2 If YES, please describe the safety and monitoring processes planned (particularly if the source does not fall under any regulatory bodies/sanctions of the Canadian government):

N/A

3.0 Dietary Levels

- * **3.1** Does the level of dietary ingredients exceed any Canadian nationally recommended levels?

3.2 If YES, please justify the level in terms of potential risks associated with over-consumption of the ingredient:

N/A

4.0 Nutritional/Dietary counseling or advice

4.1 If any nutritional or dietary advice or counseling will be offered to participants in conjunction with this study, what is the nature of the advice? (i.e., does it follow any specific published dietary recommendations?)

N/A

4.2 What are the qualifications of the person(s) who will be providing the advice (either in paper or leaflet format, or in personal counseling or lectures)?

N/A

5.11 Health and Biological Specimen Collection

1.0 * Indicate health or biological specimen(s) that will be collected (for example, body tissues or fluids, be specific):

N/A

2.0 * This study will involve the following (select all that apply):

3.0 Explain how the specimen will be collected:

**4.0 Explain HOW the specimen will be stored:
Explain HOW LONG the specimens will be stored:**

5.0 Explain WHERE the specimens will be stored (e.g. include information if the specimens will be sent out of the province):

6.0 Specify all intended uses of collected specimen:

5.12 Registries and Databases (including Biobanks)

1.0 * Where will the databases be located? Specify if the database will be under Canadian or foreign jurisdiction. Note that data housed on US servers fall under the US Patriot Act. At a minimum, participants should be informed of this potential breach in confidentiality.

N/A

2.0 * Who will have access to the databases? How is that access determined?

N/A

3.0 Specify if the biobank(s) will be located under Canadian or foreign jurisdiction.
There are no items to display

4.0 Will identifying information be stored within the database or will it be coded?

5.0 Will identifying information be forwarded to non-local registries?

6.0 If the database is to be maintained locally, what steps have been taken to ensure the privacy and security of the database are upheld?

7.0 Who is responsible for the database?

8.0 Are there standard operating procedures for the database management, use and access?

9.0 Provide information if material is linked or de-linked:

6.2 Data Identifiers

1.0 * **Personal Identifiers: will you be collecting - at any time during the study, including recruitment - any of the following (check all that apply):**

Surname and First Name

Other

If OTHER, please describe:

I will be collecting artwork created by participants.

2.0 **Will you be collecting - at any time of the study, including recruitment of participants - any of the following (check all that apply):**

There are no items to display

3.0 * **If you are collecting any of the above, provide a comprehensive rationale to explain why it is necessary to collect this information:**

Participants can choose to be identified in this study through a Consent for Acknowledgement form, in which case surname and first name may be provided.

I will collect artwork created in the workshop because this material will be applied in the production of the animated film.

4.0 **If identifying information will be removed at some point, when and how will this be done?**

5.0 * **Specify what identifiable information will be RETAINED once data collection is complete, and explain why retention is necessary. Include the retention of master lists that link participant identifiers with de-identified data:**

Identifiable information will not be retained.

6.0 **If applicable, describe your plans to link the data in this study with data associated with other studies (e.g within a data repository) or with data belonging to another organization:**

6.3 Data Confidentiality and Privacy

1.0 * **How will confidentiality of the data be maintained? Describe how the identity of participants will be protected both during and after research.**

The results of this workshop, including all artwork will be kept in a locked cabinet.

On my Mac I will use Disk Utility to encrypt project-related data.

- 2.0** How will the principal investigator ensure that all study personnel are aware of their responsibilities concerning participants' privacy and the confidentiality of their information?

I am not working with a study team that will collect data or confidential information.

3.0 External Data Access

- * 3.1 Will identifiable data be transferred or made available to persons or agencies outside the research team?**

No

- 3.2 If YES, describe in detail what identifiable information will be released, to whom, why they need access, and under what conditions? What safeguards will be used to protect the identity of subjects and the privacy of their data.**

- 3.3 Provide details if identifiable data will be leaving the institution, province, or country (eg. member of research team is located in another institution or country, etc.)**

6.4 Data Storage, Retention, and Disposal

- 1.0 * Describe how research data will be stored, e.g. digital files, hard copies, audio recordings, other. Specify the physical location and how it will be secured to protect confidentiality and privacy. (For example, study documents must be kept in a locked filing cabinet and computer files are encrypted, etc.)**

Study documents will be kept in a locked cabinet in my personal residence. On my Mac I will use Disk Utility to encrypt project-related data.

- 2.0 * University policy requires that you keep your data for a minimum of 5 years following completion of the study but there is no limit on data retention. Specify any plans for future use of the data. If the data will become part of a data repository or if this study involves the creation of a research database or registry for future research use, please provide details.**

I will keep the data as indicated in 6.4.1. The results of this workshop may be used as the basis for future community-based storytelling projects.

- 3.0 If you plan to destroy your data, describe when and how this will be done? Indicate your plans for the destruction of the identifiers at the earliest opportunity consistent with the conduct of the research and/or clinical needs:**

7.1 Documentation

2.0 Letter of initial contact

3.0 Parental consent
Adult consent

4.0 Youth assent

5.0 Youth questions
Expert questions

9.0 Confidentiality agreement

11.0 High School letter
Support letter



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January 30, 2012

Dear Tony Rabesca,

Following our telephone conversation I am sending you this letter of introduction in which I describe the animated film project and workshop. As per our discussion, I would be more than happy to visit your community (at some point between February 18 and 24) to introduce myself in person and talk more about this project. Thank you again for taking the time to consider the following proposal.

As Gavin Renwick may have already mentioned, I am a graduate student in design at the University of Alberta, where I am developing work based on Dene oral storytelling. Gavin is my supervisor, and I am also working with Patrick Scott, whose own thesis work, based on the story of *The Woman Who Came Back*, I would like to turn into a short animated film.

The creation of this film could be an opportunity for Tlicho youth and community to participate in the translation of the story into moving pictures. For this reason, I would like to run a workshop in a school or community centre where participants would have the opportunity to collaborate in the initial part of this project, in which we will decide what the story will look like and how it will be turned into images.

This workshop will also provide participants with basic training in animation, using traditional and computer media.

Ideally, I see this workshop as an on-going process, whereby participants can continue to contribute images through the project website, and with the possibility of my own further visits, increased collaboration could take place as the animation is developed.

There is also the possibility in the future of developing other Tlicho stories into animated films with further community participation.

The initial workshop I am proposing is described on the following page. It can be altered to meet the needs of the school or community centre. It can also take place over a few hours or be expanded to several days. Participants do not need prior training in art.

Thank you again for your time. Any advice or feedback would be kindly appreciated.

Sincerely,
Adolfo Ruiz



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Animating the story of The Woman Who Came Back.

Workshop activities:

Part 1. Project Introduction

- General introduction
- Discussion of The Woman Who Came Back
- Each participant will be provided with a workbook and kit of supplies for the workshop.

Part 2. Visualizing the narrative

- Based on three documented versions of the story, participants will develop storyboards using simple cut-outs and images.

Part 3. Visualizing landscapes and environments

- Collect and/or discuss elements of nature and places that are of significance to the participants – visual designs may be created using this material.
- Brief photo exercise using digital cameras (to be included if time permits).

Part 4. Visual explorations of character

- Basic, cut and paste, exercises exploring various ways of creating the story's characters (participants can also incorporate drawing if desired).

Part 5. Animation

- Basic training in animation using traditional and digital media.
Exercises may incorporate visual explorations from the workshop.

Part 3. Visualizing landscapes and environments

- Collect and/or discuss elements of nature and places that are of significance to the participants – visual designs may be created using this material.
- Brief photo exercise using digital cameras (to be included if time permits).

INFORMATION LETTER AND CONSENT FORMS for Parent/Guardian

Study Title | Story-visions: the animated narrative as a form of
community engagement and cultural continuity in Behchokǫ̀

Research Investigator:

ADOLFO RUIZ
3-98 Fine Arts Building
University of Alberta
Edmonton, AB, T9G 2C9
Telephone: 780-289-7915
email: adolfo@ualberta.ca

Supervisor:

GAVIN RENWICK
3-98 Fine Arts Building
University of Alberta
Edmonton, AB, T9G 2C9
Telephone: 780-660-8950
email: adolfo@ualberta.ca

Background

I would like to invite your child to participate in the research project “Story-visions: the animated narrative as a form of community engagement and cultural continuity in Behchokǫ̀”. This study will begin as a workshop so that young members of the Behchokǫ̀ community can participate in the initial visualization of the story of The Woman Who Came Back. Your child is being invited to participate through their expressed interest and as a student of Chief Jimmy Bruneau High School. The study will be conducted as part of my Master’s Thesis project, for the Department of Art and Design at the University of Alberta.

Purpose

The purpose of this study and workshop is to translate a Tǫ̀chǫ̀ oral story into an animated film by involving Behchokǫ̀ youth in the initial process of visualization. The study will explore how modern forms of image-making and animation can be used to interpret a traditional story while establishing cultural continuity within the community.

Study Procedures

The procedure for this study will consist of a 5 day workshop conducted through the Art class at Chief Jimmy Bruneau High School followed by a culture camp with community elders in May, informal interviews, and the production of an animated film (the full study procedures are listed below for your information, please note your child is only being asked to participate in the Workshop).

Workshop

- | | |
|-------|---|
| DAY 1 | <p><i>Project Introduction and storytelling with elders</i></p> <p>After a brief project introduction, community elders will share a version of the story of the Woman Who Came Back with workshop participants.</p> |
| DAY 2 | <p><i>Introduction to art methods and materials</i></p> <p>On day 2 participants will be given a sketchbook and art supply kit which will be used throughout the workshop. Basic instruction in drawing, and visualization through the use of a sketchbook will be provided. An animation technique using 16mm film will also be introduced (participants will work on this throughout the workshop).</p> |

1 | Parent/Guardian Consent Form and Information Letter for
Story-visions: the animated narrative as a form of community engagement and cultural continuity in Behchokǫ̀. April 4, 2012

DAY 2	<i>Visualizing landscapes and environments</i> This next part will involve discussions and exercises involving nature and landscapes. Exercises will include digital photography of the surrounding environment, collage and drawing exercises building on knowledge already acquired.
DAY 3,4	<i>Visual explorations of character</i> Building on skills acquired in earlier exercises, participants will use drawing, collage, and basic digital illustration to explore the characters in the story.
DAY 4,5	<i>Visualizing the narrative</i> Environments and characters developed in stages 3 and 4, participants will create storyboards for the animated film.
DAY 4,5	<i>Animation</i> Animation will first be introduced and discussed in traditional terms, and will subsequently be explored using computer-based methods. Basic training in Adobe After Effects will be provided.
INFORMAL INTERVIEWS	Adult students participating in the workshop, members of the Behchok community, and researchers involved in oral storytelling will be invited to participate in informal interviews. Participants will be invited to respond to interview questions and their responses will be written down by the researcher and collected for the study.
CULTURE CAMP	The second visit will consist of a culture camp with elders. During this visit, the story and direction of the project will be discussed with elders and members of the Tłıch'ı Culture Planning Committee.
ANIMATION	Based on the work produced in the workshop, and discussions during my second visit, the animation will be completed throughout the summer. There will be regular contact as members of the Culture Planning Committee visit Edmonton.

Data Collection

Original artwork collected in the workshop will be returned to your child upon completion of the animated film. Data collection, including digitized artwork, will be kept in a secure place for a minimum of 5 years following completion of the research project. We may use the data we obtain from this study in future research, but this must be approved by a Research Ethics Board.

Data Collection

Collected data may be shown at the Master's Thesis exhibit and report, public presentations and in written articles. Your child will not be identified by name. Participants who wish to be acknowledged in this study may do so by filling out a Consent for Acknowledgement form.

Data Return

Along with the return of original artwork, your child will also receive a copy of the completed animated film resulting from this study.

Benefits

By participating in this study your child may benefit by becoming involved in the process of translating an oral story into images. This will be an engaging process through which drawing, collage, and various animation techniques will be taught and developed. This study will also explore how cultural continuity can be established by bringing together creative exercises, modern forms of animation, along with traditional storytelling.

Risks

The risks of participating in this study are minimal and no greater than regular participation in art activities at Chief Jimmy Bruneau High School.

Voluntary Participation

Your child is under no obligation to participate in this study. The participation is completely voluntary. Even if you agree for your child to be in the study, they can change their mind and withdraw at any time before June 1, 2012. If your child would like to withdraw, please contact Adolfo Ruiz. If your child would like to withdraw their materials, please contact Adolfo Ruiz and every effort will be made to return artwork to you.

Confidentiality and Anonymity

The intended use of this research is for the Master's of Design Thesis exhibit and report, public presentation and in written articles. Your child will not be identified by name. The privacy of your child will be respected at all times. Should the researcher quote any of the contributions or comments, pseudonyms will be used to grant anonymity to the participants. Any participant who may wish to be acknowledged in the study may do so by filling out a Consent for Acknowledgement form.

Further Information

If you have any further questions regarding this study, please do not hesitate to contact Adolfo Ruiz.

The plan for this study has been reviewed by for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For further questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615.

I, _____ hereby consent for my child
PRINT NAME

PRINT CHILD'S NAME

to participate in the workshop for the study "Story-visions: the animated narrative as a form of community engagement and cultural continuity in Behchokǫ̀", a research project lead by Adolfo Ruiz (Department of Art and Design, University of Alberta), which will be conducted as part of a Master's Thesis project.

SIGNATURE OF PARENT/GUARDIAN

DATE

SIGNATURE OF CHILD

DATE

Please, remove this consent form and return to the main office at Chief Jimmy Bruneau High School
Please, keep the letter for information.

Adolfo Ruiz
VCD Graduate Student Department of Art and Design
Faculty of Arts, University of Alberta
Telephone: 780-289-7915
email: adolfo@ualberta.ca

The plan for this study has been reviewed by for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For further questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615.

Adult Participants: INFORMATION LETTER AND CONSENT FORMS

Study Title | Story-visions: the animated narrative as a form of
community engagement and cultural continuity in Behchokǫ́

Research Investigator:

ADOLFO RUIZ
3-98 Fine Arts Building
University of Alberta
Edmonton, AB, T9G 2C9
Telephone: 780-289-7915
email: adolfo@ualberta.ca

Supervisor:

GAVIN RENWICK
3-98 Fine Arts Building
University of Alberta
Edmonton, AB, T9G 2C9
Telephone: 780-660-8950
email: adolfo@ualberta.ca

Background

I would like to invite you to participate in the research project “Story-visions: the animated narrative as a form of community engagement and cultural continuity in Behchokǫ́”. This study will begin as a workshop so that young members of the Behchokǫ́ community can participate in the initial visualization of the story of The Woman Who Came Back. You are being invited to participate through your expressed interest and as a student of Chief Jimmy Bruneau High School. The study will be conducted as part of my Master’s Thesis project, for the Department of Art and Design at the University of Alberta.

Purpose

The purpose of this study and workshop is to translate a Tǫ́chǫ́ oral story into an animated film by involving Behchokǫ́ youth in the initial process of visualization. The study will explore how modern forms of image-making and animation can be used to interpret a traditional story while establishing cultural continuity within the community.

Study Procedures

The procedure for this study will consist of a 5 day workshop conducted through the Art class at Chief Jimmy Bruneau High School followed by a culture camp with community elders in May, informal interviews, and the production of an animated film (the full study procedures are listed below for your information, please note you are only being asked to participate in the Workshop).

Workshop

- | | |
|-------|---|
| DAY 1 | <p><i>Project Introduction and storytelling with elders</i></p> <p>After a brief project introduction, community elders will share a version of the story of the Woman Who Came Back with workshop participants.</p> |
| DAY 2 | <p><i>Introduction to art methods and materials</i></p> <p>On day 2 participants will be given a sketchbook and art supply kit which will be used throughout the workshop. Basic instruction in drawing, and visualization through the use of a sketchbook will be provided. An animation technique using 16mm film will also be introduced (participants will work on this throughout the workshop).</p> |

1 | Adult Participants: Information Letter and Consent Forms

Story-visions: the animated narrative as a form of community engagement and cultural continuity in Behchokǫ́. April 4, 2012.

- | | |
|---------|--|
| DAY 2 | <p><i>Visualizing landscapes and environments</i></p> <p>This next part will involve discussions and exercises involving nature and landscapes. Exercises will include digital photography of the surrounding environment, collage and drawing exercises building on knowledge already acquired.</p> |
| DAY 3,4 | <p><i>Visual explorations of character</i></p> <p>Building on skills acquired in earlier exercises, participants will use drawing, collage, and basic digital illustration to explore the characters in the story.</p> |
| DAY 4,5 | <p><i>Visualizing the narrative</i></p> <p>Environments and characters developed in stages 3 and 4, participants will create storyboards for the animated film.</p> |
| DAY 4,5 | <p><i>Animation</i></p> <p>Animation will first be introduced and discussed in traditional terms, and will subsequently be explored using computer-based methods. Basic training in Adobe After Effects will be provided.</p> |
-
- | | |
|---------------------|--|
| INFORMAL INTERVIEWS | <p>Adult students participating in the workshop, members of the Behchok community, and researchers involved in oral storytelling will be invited to participate in informal interviews. Participants will be invited to respond to interview questions and their responses will be written down by the researcher and collected for the study.</p> |
| CULTURE CAMP | <p>The second visit will consist of a culture camp with elders. During this visit, the story and direction of the project will be discussed with elders and members of the Tłıchł Culture Planning Committee.</p> |
| ANIMATION | <p>Based on the work produced in the workshop, and discussions during my second visit, the animation will be completed throughout the summer. There will be regular contact as members of the Culture Planning Committee visit Edmonton.</p> |

Data Collection

Original artwork collected in the workshop will be returned to you upon completion of the animated film. Data collection, including digitized artwork, will be kept in a secure place for a minimum of 5 years following completion of the research project. We may use the data we obtain from this study in future research, but this must be approved by a Research Ethics Board.

Data Collection

Collected data may be shown at the Master's Thesis exhibit and report, public presentations and in written articles. You will not be identified by name. If you wish to be acknowledged in this study you may do so by filling out a Consent for Acknowledgement form.

Data Return

Original artwork will be returned to the main office at Chief Jimmy Bruneau High School after the Master's Thesis exhibit. You will receive a copy of the completed animated film resulting from this study.

Benefits

Participants in this study may benefit by becoming involved in the process of translating an oral story into images. This will be an engaging process through which drawing, collage, and various animation techniques will be taught and developed. This study will also explore how cultural continuity can be established by bringing together creative exercises, modern forms of animation, along with traditional storytelling.

Risks

The risks of participating in this study are minimal and no greater than regular participation in art activities at Chief Jimmy Bruneau High School.

Voluntary Participation

You are under no obligation to participate in this study. The participation is completely voluntary. Even if you agree to be in the study, you can change your mind and withdraw at any time before June 1, 2012. If you would like to withdraw, please contact Adolfo Ruiz. If you would like to withdraw your artwork, please contact Adolfo Ruiz and every effort will be made to return artwork to you.

Confidentiality and Anonymity

The intended use of this research is for the Master's of Design Thesis exhibit and report, public presentation and in written articles. You will not be identified by name. Your privacy will be respected at all times. Should the researcher quote any of the contributions or comments, pseudonyms will be used to grant anonymity to the participants. Any participant who may wish to be acknowledged in the study may do so by filling out a Consent for Acknowledgement form.

Further Information

If you have any further questions regarding this study, please do not hesitate to contact Adolfo Ruiz.

The plan for this study has been reviewed by for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For further questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615.

I, _____ hereby consent
PRINT NAME

to participate in the workshop for the study “Story-visions: the animated narrative as a form of community engagement and cultural continuity in Behchokǫ̀”, a research project lead by Adolfo Ruiz (Department of Art and Design, University of Alberta), which will be conducted as part of a Master’s Thesis project.

SIGNATURE OF PARTICIPANT

DATE

Please, remove this consent form and return to the main office at Chief Jimmy Bruneau High School
Please, keep the letter for information.

Adolfo Ruiz
VCD Graduate Student Department of Art and Design
Faculty of Arts, University of Alberta
Telephone: 780-289-7915
email: adolfo@ualberta.ca

The plan for this study has been reviewed by for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For further questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615.

Youth Participants: ASSENT FORM

Study Title | Story-visions: the animated narrative as a form of
community engagement and cultural continuity in Behchokǫ̀

Research Investigator:

ADOLFO RUIZ
3-98 Fine Arts Building
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Edmonton, AB, T9G 2C9
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Supervisor:

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What is a research study?

A research study is a way to find out new information about something. You do not need to be in a research study if you don't want to.

Why are you being asked to be a part of this research study?

You are being asked to take part in this research study because we are trying to learn more about how youth can take part in turning oral stories into pictures and animation. We are asking you to be involved in the study because you are art students at Chief Jimmy Bruneau High School in Behchokǫ̀.

If you join the study what will happen?

There will be a five day workshop. The artwork that you create in this workshop will help me (Adolfo Ruiz) to create an animated film based on the story of The Woman Who Came Back. We want to tell you about some things that will happen if you are in this study.

Project Introduction and storytelling with elders (day 1)

After a brief introduction, community elders will share a version of the story of the Woman Who Came Back with you.

Introduction to Art Methods and Materials (day 2)

You will be given a sketchbook and art supply kit which you can use throughout the workshop. I will teach you about different ways of drawing and using a sketchbook. We will also begin looking at ways of animating using 16mm film.

Landscapes and Environments (day 3)

On this third day we will look at ways to draw and photograph landscapes.

Character and Narrative (day 4)

On day four we will use drawing, collage, and digital illustration to describe characters in the story. Storyboards for the film will also be created.

Animation (day 5)

We will look at old and new (digital) ways of animating using images created in the first four days. We will also complete and project the 16mm animation that you started on day 1.

What happens after the workshop?

We will use some of the artwork that you and/or other students created in the workshop as the visual material for an animated film about the story of The Woman Who Came Back. You will receive a copy of the film once completed.

Are there risks involved in this study?

The risks involved in this study are no greater than regular participation in classroom activities at Chief Jimmy Bruneau High School.

Will the study help you?

We hope that through this study you will learn new drawing, image-making, and animation skills. We also hope that after taking the workshop, you will think about how different oral stories can be described in moving pictures. Finally, it is our hope that community youth will consider the many creative ways to explore the world of traditional Tłıchʼı stories through visual art and animation.

Who will see the work created in this study?

The materials collected in this study in the form of images, collages, photographs and animations will be used in the Master's Thesis exhibit and report, in written articles, presentations, and the animated film. This information will be used without your name attached to it. If you wish for your work to be recognized you can do so by filling out a Consent for Acknowledgement. This will allow the researcher to recognize your work in the study.

Some digital photographs may be taken during the workshop in order to document the study. These images will be used without your name attached to them.

Do you have to be in this study?

You do not have to be in the study. If you don't want to be in this study, you just have to tell us. It's up to you. You can take more time to think about being in the study.

What if you have any questions?

You can ask questions that you may have about the study. If you have a question later that you didn't think of now, you can call or have your parents call 780-289-7915.

Other information about the study?

If you decide to be in the study, please write your name below.

☐

Yes, I will be in this research study.

☐

No, I don't want to do this.

YOUTH'S NAME

SIGNATURE OF THE YOUTH

DATE

The plan for this study has been reviewed by for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For further questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615.

1) How often were traditional Tʷəchʷ stories told to you while growing up?

☐

Quite often

☐

Sometimes

☐

Rarely or never

2) Do you find that oral stories continue to be told in your community?

☐

Yes

☐

Sometimes

☐

No

3) At what level can you understand or communicate in the Tʷəchʷ language?

☐

HIGH: I can communicate with an elder.

☐

AVERAGE: I can understand some of what an elder says.

☐

AVERAGE/LOW: I have difficulty keeping up with an elder.

☐

LOW: I know some words but I cannot understand elders.

5) Do you ever talk about traditional stories with friends?

☐

Yes

☐

Sometimes

☐

No

6) Do you think it is important to continue telling traditional stories?

☐

Yes

☐

No

7) What kind of art-making tools do you prefer?

☐

TRADITIONAL: Pencil, paper, brushes, etc.

☐

DIGITAL: Computers, tablets, etc.

☐

COMBINATION: Traditional and digital

8) Do you think workshops like this can help youth get more interested in traditional Tʷəchʷ stories?

☐

Yes

☐

Maybe

☐

No

9) What things did you most like about the workshop?

10) What things did you least like about the workshop?

11) Feel free to write any additional thoughts or suggestions about the workshop in the space provided. Thanks for participating! Masi Cho!

Expert questions for Patrick Scott, Tony Rabesca, and Tom Andrews

- 1) Based on your own observations and experience of living in the north, how has the relationship between young people and traditional oral stories changed over the course of your lifetime?
- 2) From my understanding, the cultural notion of "being strong like two people" conveys the idea that the Tlicho can be strong by combining different forms of knowledge (such as traditional land-based and contemporary western). If this is an appropriate interpretation, would it be correct to say that the Tlicho community is open to alternative ways of describing traditional stories (as for example an animated film)?
- 3) Do you think that the story of The Woman Who Came Back continues to be conveyed in oral form within Tlicho communities?
- 4) Do you know if traditional oral stories are taught to Tlicho youth in grade school? If so, do you know what methods may be used to teach the stories?
- 5) Of the the multiple versions of the story of The Woman Who Came Back you have heard or read of, what are some of the significant differences you have noticed from one version to another?
- 6) What, if anything, do you think is lost when translating an oral story to images?
- 7) What, if anything, do you think is gained when translating an oral story to images?
- 8) Does oral storytelling continue to be used as a means through which to pass on knowledge and history to young people?
- 9) As travelling and living off the land has become less common in Tlicho society how has storytelling changed?
- 10) In relation to the above question, could the perception of land change if stories are not passed on or forgotten?

CONFIDENTIALITY AGREEMENT

Study Title | Story-visions: the animated narrative as a form of
community engagement and cultural continuity in Behchokǫ́

Welcome, my name is Adolfo Ruiz. I am a graduate student in the department of Art and Design at the University of Alberta, and I am researching the oral-visual translation of a traditional Tłı̨chǫ́ oral story by involving Behchokǫ́ youth in the initial process of visualization.

I _____ agree to keep all information, interactions, and participant identities that result from working with this research project confidential. I shall not disclose ideas, visual concepts, feelings, and opinions expressed during all workshop and research activities.

PRINT NAME

SIGNATURE

DATE

Adolfo Ruiz

PRINCIPAL RESEARCHER SIGNATURE

If you have any further questions please contact

Adolfo Ruiz
VCD Graduate Student Department of Art and Design
Faculty of Arts, University of Alberta
Telephone: 780-492-2614
email: adolfo@ualberta.ca

The plan for this study has been reviewed by for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For further questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615.

1 | Confidentiality Agreement
Story-visions: the animated narrative as a form of community engagement and cultural continuity in Behchokǫ́. April 4, 2012



Chief Jimmy Bruneau Regional High School

Behchokò, NWT X0E 0Y0

Telephone: 1-867-371-4511 • Fax: 1-867-371-3083

March 21, 2012

To Whom It May Concern:

I am writing this letter in support of Adolfo Ruiz running an Art Workshop at Chief Jimmy Bruneau School in Behchoko. He will be working on a variety of art projects with our students and with local community artists. We are excited to have him as a guest in our school.

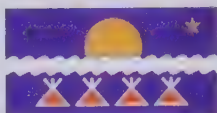
If you have questions, please contact me at 867-371-4511.

Sincerely,

Patti Turner
Principal

Strong Like Two People

BEHCHOKÓ • GAMETI • WEKWEETI • WHATÍ



Tłı̨chǫ Government

Box 412, Behchokǫ̀, NT X0E 0Y0 • Tel: (867) 392-6381 Fax: (867) 392-6389 www.tlicho.ca

**Department Of Art and Design
University of Alberta,
3-98 Fine Arts Building,
Edmonton, Alberta, Canada T6G 2C9**

February 24, 2012

To: Adolfo Ruiz

Re: Proposed Workshop Combines Traditional and Modern Forms of Image Making – Animating Workshop/ Research Project based on the Tłı̨chǫ Legends/Stories – The Woman Came Back.

The Tłı̨chǫ Government has received your proposal for the Animating Workshop Research Project under the University of Alberta on Tuesday, January 31st, 2012.

The Tłı̨chǫ Government has accepted your application for the Animating Workshop Research Project based on the Tłı̨chǫ Legend/Story – “The Woman Came Back” from April 1 to September 28, 2012. The Department of Language, Culture and Communication will assist and support duration of your visit to Behchoko, NT. Any changes or amendments to the protocol will require an approval by the Tłı̨chǫ Government.

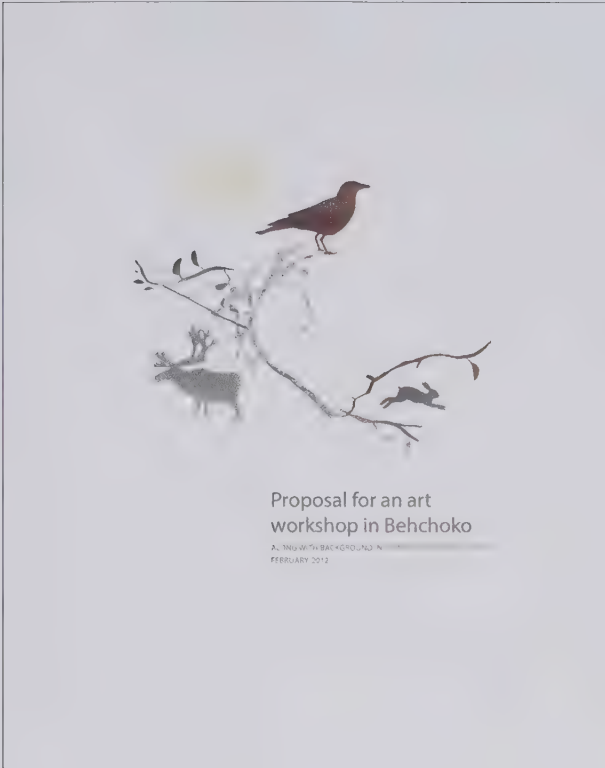
The Tłı̨chǫ Government will require final workshop research reports and completed animation projects based on the Tłı̨chǫ legends/Stories – The Woman Came Back. We also welcome future partnership and possibility to explore other Tłı̨chǫ stories into animated film. I look forward working with you and have a safe journey. Masi Cho and have a nice day.

If you require more information contact me at (867) 392-6381 or e-mail to tonyrabesca@tlicho.com

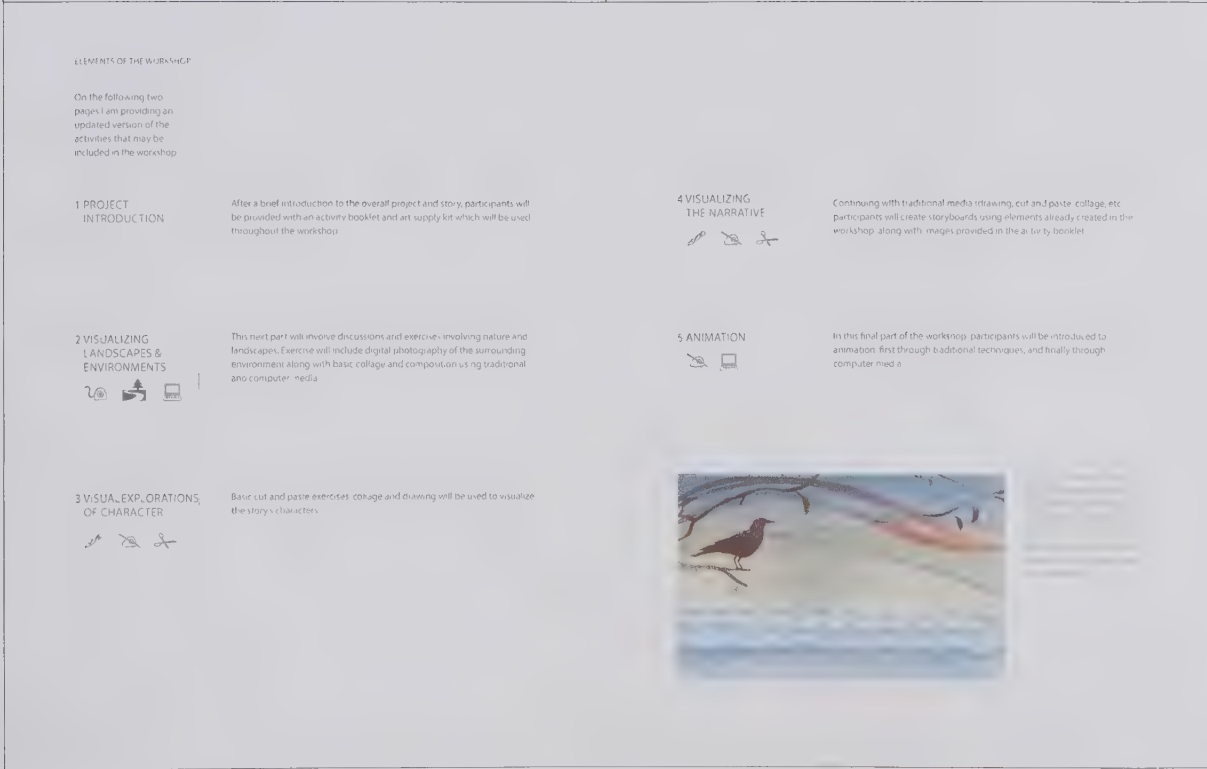
In Tłı̨chǫ Unity,

Tony Rabesca,

Director Of Language, Culture & Communications
Tłı̨chǫ Government



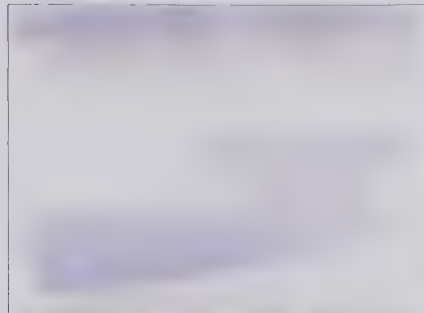
Cover and spread from the proposal document given to members of the Behchokø community in February of 2012, introducing and outlining a collaborative research project.



Story vision

Landscape Illustration | Demo 1

A loose approach to the use of watercolour media can provide interesting results in the interpretation of nature. In this first demo, we will look at a rapid and gestural method of painting a landscape.



1: Light pencil lines were used to describe basic geography. Water with a bit of blue paint was used to imply a light sky and river.



2: Thin, vertical lines were used to start building up a landscape of trees.



3: Thin diagonal strokes were applied to further describe the trees.



4: The ground surface was illustrated using loose brush strokes. A sense of depth was implied using a light tone to indicate the distant landscape.



5: The ground surface was further indicated using a relatively light hue.



6: Gestural brush work was used to provide final details.

Storyvisions

Landscape Illustration | Demo 2

In this second demo we will continue working with watercolour, but in a very different style. In this method we will begin with painted surfaces which will be cut out, in order to build a collage landscape.



Sheets of paper were covered with loose brush work providing a painted texture.



Organic and geometric shapes were cut to be used for a landscape illustration.



The final scene consists of a simplified landscape with sky, river, trees and an animal. It is important to ensure there is good contrast between the different bits of collage making up the illustration.

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